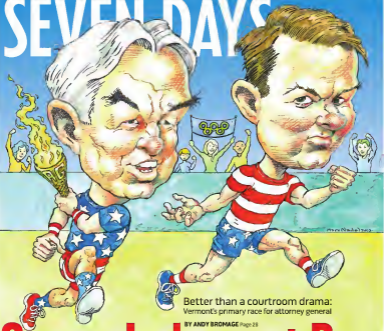


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VERMONT'S INDEPENDENT VOICE AUGUST 19-26, 2012 VOL. 11 NO. 42 SEVENDAYS.COM



Better than a courtroom drama:
Vermont's primary race for attorney general

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CORRECTIONS

We ran a letter [Feedback: "Hosing Is Believing"] on July 16 regarding to a Seven Days article about downtown surveillance equipment in Wisconsin [Playa in the Sky? July 11]. The letter writer, Bob Harrington, alleged that Police Chief Steve McQueen was posing for his Seven Days photo while "The DEA was busy busting up a huge drug and gambling operation just up the street." In fact, the incident to which she referred — at O'Brien's Irish Pub — was a Department of Liquor Control inspection that resulted in a license revocation. We apologize for failing to fact-check Harrington's claim more thoroughly.

Hell hath no fury like a confused crossword-puzzle fan. Our new production director, Julia Jones, made the mistake of printing the wrong puzzle box last week, and quickly learned how deeply *Seven Days* readers care about their crosswords. One of many letters to the editor came from Nancy Peterson: "Coffee and toast in the ready, pencil poised, my Saturday morning was suddenly and when I discovered that something was very wrong with the crossword? Sorry You can find last week's puzzle, and print it out, at http://7days.com/html/mediamedia/9/04/07/2012_crossword.puz.

Finally, in our review of Epic Knights (Game Review, July 25), the reviewer stated that a "recognizable band" would be providing a soundtrack to the game. This was a mistake. In addition, there is not yet an official review of the game. Our apologies for the errors.

UNIVERSITY LANOLORO

[Re "The Other Bed Down: Will New Campus Housing Fix Burlington's Board Problem?" July 25] What if UVM bought existing housing and leased it to students during the school year? If UVM can't "sell" living on campus, then it could buy and then rent existing housing. This will reduce the rental rates, and out-of-town landlords won't scam the kids and their parents. UVM will make an honest investment in BTV. St. Michael's has houses on campus, and that was a huge draw for juniors and seniors who were done with dorm life.

Heidi Nepersu
LAURENS, VA.

Nepersu graduated from St. Michael's College and recently earned a master's degree from UVM.

MARKET HOUSING
MORE HOUSING

As a landlord, I was surprised to find that there was an across-the-board increase in the reasons why "apartment vacancies" in Burlington typically last about as long as a semester in summer." In the recent article about on-campus housing ["The Other Bed Down: Will New Campus Housing Fix Burlington's Board Problem?" July 25]

When supply fails to match demand in a market system, as it does in the Burlington rental market, it is due to some sort of interference in the workings of the market. In Burlington it is extremely difficult to build new rental property due to a combination of strict zoning laws, historic-preservation people and a strong NIMBY culture. A canny look at the zoning map for Burlington shows that higher-density housing is impossible without a variance, which can be very difficult to obtain.

Rather than looking to the university or the city to fix the housing issues, we should be looking to private enterprise. Central planning hasn't and isn't going to solve it. In fact, the only ones who've been successful in restricting supply and driving up costs with difficult permitting and zoning on one hand, and mandating low-income housing on the other.

The current system actually is a kind of equity capitalism that benefits a small plutocracy of Burlington landlords. If people really wanted to speak truth to power and stick it to the Man, these restrictions should be loosened and the free market allowed to do as things.

David Pelcan
BURLINGTON

FEEDBACK #700

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MON 06 JAY BARNHART 10PM
MON 06 JACK DEFOUNT BAND 7PM
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WED 08 OLGA MICHENKO 10PM / PRAIRIE COUNTRY 10PM
WED 08 SHERIDAN 7PM
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VIDEO

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Shoe Shop North.
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Fools Rush In

There's no big hype for it, although it spans the entire Queen City — but in Burlington City Arts' Marches the 50th installment of the **Festival of Fools**, perhaps we should subtitle: "Bardens from all over the world take over town with fire breathing, stilt aerobics and a 6-foot-tall 'unicycle of death'." So go on down around

SEE "STATE OF THE ARTS" ON PAGE 32
A CALNDAR LISTING ON PAGE 30

the MAGNIFICENT 7

MUST SEE, MUST DO THIS WEEK

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①



TUESDAY 7

Lone Star

Songs of Texas, girls' heartbreak and, uh, Texas made **Lyle Lovett** famous in the '80s — and his twangy, soulful and memorable finger-picking have kept him in the spotlight ever since. Don't miss the four-time Grammy-winner and his acoustic band when they bring those country tunes to the Shedd Aquarium in green.

SEE CALNDAR LISTING ON PAGE 32
A MUSIC SPOTLIGHT ON PAGE 18

③



②

SATURDAY 6

Brass Attack

Lone in Stockholm tries a smoky look, ing cool while producing colorful dry heat. But the rock-and-rollers have instrumental chops — in the form of a blazing horns section — to add your heart rate, too. Called "a thinking man's party," time based by the Boston Phoenix, they play at Edgemoor Resort on Saturday afternoon and Necker's that night.

SEE CALNDAR LISTING ON PAGE 30 AND CLIN DATE ON PAGE 34

④

MONDAY 6

Merry Me

With elegant antique pastures and dramatic puns, **Shelburne Farms** already looks like the setting of a fairy tale — with only fitting that the **Very Merry Theatre** **Fairy Tale** brings one to the Coach Barn. Even on youngsters as they stage a retrospective subplot, and into the Woods. There's even dessert, served from Little Red Riding Hood's forest.

SEE CALNDAR LISTING ON PAGE 30

⑤

MONDAY 6

Allez Cuisine

Food fights and restaurants come up the heat and sharpen their knives for **Top Chef** of the **Champs-Élysées**, a culinary battle in its kitchen. **Shane Carey** of **Amuse** at the **Cookery School** & **Spa** defends his title, and onlookers get a taste of the competition through gourmet, as peddlers wine and beer. Hungry yet?

SEE CALNDAR LISTING ON PAGE 30

⑥

ONGOING

Art Beat

Get out your day planner: The **Vermont Festival of the Arts** brings gallery exhibits, the **Plunkett** art gallery, pottery, precision, inspiration and fireworks to the Mad River Valley — and that's just this week. More than 120 art-related events will keep you on your toes through its Labor Day finale.

SEE CALNDAR LISTING ON PAGE 42

⑦

ONGOING

Sunshine State

Carlyle Tabak's distinctly colorful, abstract collages prove one thing: Opposite attracts. The **Redford** painter and graphic artist's current exhibit captures the sandbars she sees in Florida, her home away from home. Witness the abstraction of client he used the subject matter in "My Mind, Inside/Outside" at **Brooks MindOver** Gallery through August 24.

SEE ART REVIEW ON PAGE 42

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Poll Dance

Nothing tops off a busy summer evening like a phone call from an out-of-state pollster. Two supporters of Attorney General **NIL SORRELL**'s reelection campaign say they both recently took part in a telephone survey they characterized as a "push poll."

"From the second or third question it became obvious what was going on," says **NIL HANDELSON**, a retired psychologist from Woodstock who favors Sorrell over rival **T.J. CONWAY**, the Chittenden County state attorney. "It was very clearly pushing people away from Sorrell and toward Donovan."

Push polls are intended to fast-track — and sometimes falsify — information about a candidate under the guise of a traditional scientific survey.

According to Martinelli, the 35-minute poll included a number of questions containing negative assertions about a candidate who, while unnamed, appeared to be Sorrell. One question that did cause the AG related to whether Sorrell should be blamed for the continued operation of the Vermont Justice Academy power plant.

While the pollster would not identify his employer, the North Carolina phone number displayed on Martinelli's caller ID appears to belong to Bennett Research, a Austin-based polling company.

Donovan confirmed that his campaign paid Washington, DC-based Lincoln Park Strategies \$30,000 to conduct a 90-question, 12- to 15-minute poll two weeks ago. Lincoln Park president **STEVEN KIMMEL** said his campaign subcontracted the job to Bennett.

But Donovan and Hanlin both insist their poll was anything less than a rigorous survey seeking to understand how Vermonters feel about various issues.

"It was a scientific poll. It was not a push poll. They are very different," Donovan says. "More importantly, push polls don't give you accurate information. They're ineffective and offensive."

But the difference between push polling and conventional message testing may not always be entirely clear to be or the who answers the call. Perhaps the best known example of push polling came during the 2000 Republican presidential primary, when **ALAN W. BARRY**'s campaign allegedly called thousands of South Carolina voters to ask whether they'd be more or less likely to vote for

Sen. **JOHN MCCAIN** (R-Ariz.) if they knew he fathered an illegitimate black child — which, of course, he hadn't.

"The purpose of a push poll is to get bad information out very quickly," Hanlin says. "We're trying to learn what's happening in Vermont among primary voters, what their thinking is and getting an understanding of the lay of the land, so the campaign can speak as effectively as possible to voters who will turn out in August."

According to Hanlin, Donovan's survey of 400 Vermonters generally refrained from naming specific candidates, with the exception of one question related to Vermont Justice, which asked which people or institutions were to blame for VJA's continued operation. Sorrell, Gov. **PETER SHAHIN** or the state

Too Many Questions?

Donovan's is not the only recent poll to hit Vermont. The Vermont Press Bureau's **PETER WISCHOLSKY** reported earlier this week that another recent poll appeared to be testing a slew of statewide candidates and issues. Wischolsky was unable to determine its origin, but wrote to the campaign based upon its wording that its source was "likely not a Democrat."

A recent campaign finance filing by Sen. **PHILIP BARTSH** (D-East/West) showed that he, too, polled the AG race this spring when he considered running for the job, before opting to run for state auditor. Bartsh said his \$10,000 poll showed Sorrell "ramming strong" in a general election matchup, but for some reason, he didn't list Donovan's chances.

Senator on Senator

Three years ago, Sen. **PHILIP BARTSH** (D-Champlain) — then a faculty member of Vermont English professor and political blogger — set out to learn some about Vermonters' top political priorities. Sen. **WILLIAM LAMON** (D-VT)

"He's just been a colonist ever since that 40 years, so all of a sudden I sort of popped. It I really wanted to find out what makes him tick, I'd read a biography on him," Bartsh recalls. "But there was not only not a biography but not a book of any kind about Ben Leahy, and that just struck me as insane."

So Bartsh set about changing that. He approached Leahy's Senate office with the idea of writing a political biography of a kid from Montpelier who grew up to become the second-most-senior member of the U.S. Senate. By the time Leahy's office OK'd the concept last summer, Bartsh himself had been elected to the Vermont state Senate, giving the author a inside look at what he calls the "amazing, gut-wrenching" experience of running a political campaign.

A year into the project, Bartsh says he's written 100 pages of what he expects to become a 400-page "targeted biography" focusing on the political arc of Leahy's career — rather than "an exhaustive treatment of his years in the Senate." So far he's interviewed 20 people. He's talked to Leahy three times.

Given his academic focus on 19th-century literature, Bartsh says he's enjoying drawing from so many living sources. But he learned not to take that

THE CROCODILE TEARS
BY THE SORRELL CAMPAIGN
ARE A LITTLE UNSETTLING.

T.J. CONWAY

legislature. Donovan's campaign declined to reveal the polling results — which they claim showed a "right race" — or the wording of the poll's questions, calling it "internal" information.

Sorrell's campaign denounced the recent poll. "This type of polling and the types of questions that were asked related to it have no place in Vermont politics — particularly in a Democratic primary in Vermont," campaign manager **MIKE FRIDMAN** and Timothy "Clint" this morning. It was our understanding that this poll was done by the tobacco industry or Rancore or the Republican Attorneys General Association, so if it was in fact conducted by the Donovan campaign, we're disappointed in them and ask that they cease this kind of polling."

Donovan, however, was not apologetic.

"The crocodile tears by the Sorrell campaign are a little unsettling," he responded. "We pulled in order to glean information Vermonters care about. We are the campaign that has been a substantive campaign — that has released policy positions throughout the campaign. I don't apologize for conducting a scientific poll."

for granted. Last fall, former congressman Dick Mollery — Leahy's 2014 Senate opponent — died the day after Leahy scheduled an interview with him.

While the biographer says Leahy will see a draft of the manuscript, Leahy maintains that it won't be just a propaganda piece written by one Vermont Democrat about another.

"I hope everyone who reads my writing knows that I call them the way I see them," he says. "In my mind, it's hard to see me writing something that [Leahy] would find really objectionable, because I've been a student of his career and find it highly admirable. But there's no person that's worth as much as doesn't have a little shading to it."

Hot Water

Vermont Public Radio's typically stout commentary series generated a bit of a controversy recent Wednesday — and not the good kind.

At the tail end of VPR's local "All Things Considered" newscast, Montpelier storyteller and longtime VPR commentator **NELSON LAUNE** made use of an off-air slur to describe a friend with whom he worked as a west Texas ranch in 1983.

"I was in a workbook from Zenworks, which some accustomed to hear that I was," Laune said in a laconic meditation on the hot summer slane.

The use of the w-word didn't sit well with **JOHN VAN BUREN**, VPR's vice president for news and programming. "I heard it and realized that we had made a serious mistake," he says. "So we put the process in motion right away to correct it and take steps to apologize."

As VTDigger.org's **NAT BAKARA**, BAKARA's first report, VPR immediately pulled the commentary from its website and issued an on-air apology during the same time slot the following afternoon. In a post on the station's blog, commentary producer **BOBBY SMITH-HANDELER** called it an "unfortunate instance of offensive racial slurs" and included apologies from VPR and Laune.

So how'd the term get through VPR's generally politically correct censors? Van Buren says that commentaries are screened twice — first in a text edit by Smith-Handeler and then by a screening engineer who is "expected to keep an ear out."

"So there's a two-level process there, and this just slipped through, unfortunately," he says.

Laune called it "a quite innocent use of the word," emphasizing that he "hadn't realized it's become, at least in

some circles, something you would try to avoid."

"When I learned the word, the weblogs themselves were using it to describe themselves. They called themselves the 'major' — the wet ones," Laune explains. "It wasn't considered derogatory in my way, any more than 'jargon,' which is what they called me. But apparently over the decades it acquired some derogatory connotation, and I wasn't aware of that."

Wait, wait. Don't tell me he just used a spot sound like Laune's gets get back to work on that one.

Media Notes

Vermont reporters are on the move. After three years at the twice weekly *Adirondack County Independent*, reporter and online editor **ANDREW WOOD** is leaving to pursue a master's in food systems at UVM. Fellow *Adirondack County Independent* is leaving to take over the energy and health care beat at VTDigger.org.

There won't be a very old line at the Statehouse this winter. Former

Glen John Post-Star reporter **DANIEL THOMAS** recently became the third man on the Vermont Press Bureau to leave the pole. He'll be covering both local and state stories for the *Barre-Montpelier Times Argus* and its sister paper, the *Barre Herald*.

After nearly two years at VPR, Vermont Edition producer **BARBARA WILSON** is leaving the station this week to take a job at Maine Public Broadcasting Network.

On the assignment side, longtime Associated Press reporter **NELSON KING** was officially named "emergency correspondent" — translation: bureau chief — last month. King, who joined the AP in 1992, has been serving in the role on an interim basis since last September, when bureau chief **JOHN LARSEN** died unexpectedly.

WFTV-TV will soon find itself with a new-old boss, as well. When station president and general manager **PAUL GAGNE** retires at the end of the year, he'll be replaced by **KYLE SMITH**, who served as news director for Channel 5 from 2005 through 2009. ☐

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Waterfront Warrior Rick Sharp Wants One More Thing for the Bike Path He Blazed: Segways

BY KEVIN J. KELLEY

Rick Sharp has been arguing with the City of Burlington for more than three decades about its waterfront. Largely credited with the creation of the Queen City's crown jewel, the 35-year-old attorney and environmental activist now just wants to be able to lead Segway tours on the 7½-mile Burlington Bike Path.

He may get his wish. In his latest battle with municipal officials, Sharp has been trying to convince Parks and Rec director Matt Steinbach that the electric-powered "personal transportation" would enable the disabled to enjoy Queen City attractions that might otherwise remain inaccessible to them, like himself, who can't ride a bike or easily walk.

The Kiss administration didn't like the idea of motorized vehicles on the bike path or downtown sidewalks, quashing Sharp's plan for starting a Segway tour business. The city has no formal policy on Segway use, notes Steinbach, but for now, "We're not under any obligation to allow commercial operations on the bike path."

Mayor Miro Weinberger recently issued Steinbach his walking papers. And the new mayor sounds more sympathetic to the proposal by Sharp, who supported Weinberger in the race to succeed Kiss. "I had his perspective about the freedom and dignity the vehicles can provide to some individuals with disabilities very compelling," Weinberger comments in an e-mailed statement.

"His beliefs on Segways as an economic development opportunity and as an environmentally superior option to the car for many types of vehicular trips are also interesting to me."

"I support a review of the city's policies regarding these devices," adds Weinberger, who will soon name a replacement for Steinbach.



While a Segway does offer a non-lethal, nonpolluting ride at a maximum speed of 12 miles per hour, a recent late afternoon tumble with Sharp and his wife, Ruth Masters, attracted dirty looks from a few pedestrians along the congested segment of the bike path near the Community Boathouse.

Sharp traverses his Segway—one of nine he owns—with confidence and a big smile. He otherwise moves slowly and peacefully with the help of a cane and a brace on his right leg from knee to ankle. Those assists represent the final phase of a recovery that began with a wheelchair and then progressed to a walker.

There's an especially odd irony in Sharp's inability today to ride a bike. "If he hadn't been involved," says former governor Howard Dean, "there probably wouldn't be a Burlington Bike Path."

Dean, Sharp and University of Vermont environmental studies professor Tom Hudspeth were the leaders of a Citizens' Waterfront Group formed in the late 1970s to advocate for converting what was then a disused waterfront rail line into a bike path. Over this and other waterfront controversies, the trio went to battle with Democratic mayor Gordon Paquette and, starting in 1981, Socialist mayor Bernie Sanders.

RICK HAS A PERSONALITY THAT CAN PISS PEOPLE OFF. HOPEFULLY THOSE FEELINGS ARE BEHIND US NOW.

FORMER GOVERNOR HOWARD DEAN

Sharp is actually lucky to have any mobility at all. He says he came within 30 minutes of suffering lifelong paralysis after crashing into a cliff while pursuing off a promontory on Mount's Pacific coast in 1996. The accident occurred as Sharp was serving as a "wind dancer"—the tour leader who turns weatherward winds into safe for people. They weren't that day. It took seven and a half hours to transport him to a hospital in San Diego for treatment of two broken vertebrae and a cracked leg. Paralysis often results from such injuries unless steroids are administered within eight hours, Sharp notes. Paradoxically, "that accident probably saved my life," he reflects. "I probably would have kept taking crazy risks if it hadn't happened."

"The Paquette administration didn't like us because we were too liberal," recalls Dean, who was not an elected official at the time. "The Sanders administration didn't like us because we were Democrats."

The chief nemesis of bike-path supporters 30 years ago was New North Endler Paul Prescott, who owned property on both sides of the rail line's right-of-way and would not sanction its use by bicycles. Prescott dramatically expressed his opposition by blocking the path with a log. Long legal tussles ensued, culminating in a pair of U.S. Supreme Court rulings in 1988 and 1990 in support of turning the rail into a trail. Sharp celebrated the victory by showcasing the log—at which point Prescott came running out of his house and assailed Sharp. "I barely had time to turn off the chain saw," Sharp recalls. "It could've been really ugly."

Present died in 2000 at age 78. Noting that he voted for Sanders in the historic 1981 mayoral race, Sharp says the radical politician did fewer crimes of the left path — just not as enthusiastically as did the leaders of the Citizens' Waterfront Group.

Where Sharp and Sanders really clashed was over an early-'80s waterfront development proposal known as the Alden Plan. Private developers were calling

TRANSPORTATION

for construction of a marina, a public boathouse, 65,000 square feet of retail space, 145,000 square feet of offices, a 200-room hotel, 300 mainly up-market housing units and a pair of parking structures that could accommodate 1200 cars on what eventually became Waterfront Park.

Headache, who refers to it as "a mini-Aspicruce," says the Alden Plan might have come to pass if not for Sharp's "unyieldable and tireless legal work." Sanders supported the Alden proposal, so did 12 of the 18 members of what was then called the Board of Aldermen — the predecessor of the Burlington City Council. But the city needed to lease a bond in order for the project to move forward, with a two-thirds majority required for approval of that initiative. The Alden Plan bond received 54 percent of the vote in a 1985 referendum — and was thus defeated.

At around the same time, Sharp was fighting to win legal recognition of what was known as the public trust doctrine. It forbids commercial construction on waterfront land created by fill. A 1989 Vermont Supreme Court ruling upheld the doctrine as applied to the Burlington waterfront, thus ensuring that only public uses are possible on most of the land closest to Lake Champlain between North Beach and Perkins Pier. That's why a park, boathouse, museum and "urban reserve" are in place there today rather than condos, stores and offices.

With the Alden Plan off the table, the Sanders administration threw its support behind the public trust

doctrine, with then-city attorney John Franco playing a viable role. "Franco did a good job and he gets the credit for what happened, but Rick was on it before he was," Headache remarks.

Partisan divisions account in large part for the animosity between Sharp and the Sanders administration and its Progressive allies. "Rick has a personality that can put people off," Davis observes, "but hopefully those feelings are behind us now."

Sharp twice ran unsuccessfully as a Democrat against Progressive Gene Burgeon for a seat on the Board of Aldermen. In those reputation-tested 1980s races, Sharp came under attack for his role as a landlord of dozens of student rental units in and near downtown. He was accused of gouging tenants while maintaining poor-quality housing. Sharp rejected these charges and has since sold off all but five of the apartments. "That was my retirement plan, and we've gotten rich from it," Sharp says, "so we're getting out of it now."

Sharp traces the origins of his passionate involvement in environmental causes back to the paper companies along the Connecticut River when he was a boy in Bellows Falls. They used to dump dye into the water that "would turn the river red, green and orange," Sharp remembers. "It was really bad."

Kissed by his supervisor who was dependent on Social Security, Sharp earned a full scholarship to the University of Southern California. In 1970, he got a degree from Georgetown Law School, and then returned to Vermont for a job with the state environmental conservation agency.

Sharp and Masters, who have two grown daughters, live today in Colchester and spend time on a 100-acre property in Milton they bought several years ago. It's the site of a Christmas-tree farm that provides the couple with more income, Sharp notes, than does the other business he runs there, conducting paragliding lessons. ☐

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LOCAL *matters*

Nowhere to Go: A Vermont Prisoner's Suicide Attempt Highlights DOC Housing Shortage

BY KEN PICARD

A inmate in the Northern State Correctional Facility in Newport tried to kill himself after allegedly becoming disheartened that the Vermont Department of Corrections wouldn't approve his housing situation. In the early morning hours of July 16, Joseph Heine, 35, reportedly used a bedsheet to try to hang himself in his cell after the DOC told him he couldn't move back home to Richmond with his wife and two children.

Heine's wife alleges that the DOC never even contacted her about her husband's suicide attempt, she claims she only learned of it when a friend visiting a fellow inmate in the Newport facility texted her with the news.

"I was pissed" says Crystal Heine, 33. "He has a wife and kids. What if he would have died?"

On Monday, Corrections Commissioner Andy Palitto had very little to say about the incident, citing federal privacy laws that prohibit him from releasing details including the inmate's possible motive, what kind of medical treatment, if any, he received and whether he is undergoing psychiatric care. Defense General Matthew Valero, who oversees Vermont's prisoners' rights office, confirmed last week that a suicide attempt had been reported to him from the Newport facility, but he had no other information about it.

According to a prisoners' advocate who met with Joseph Heine, the inmate was arrested June 15 after violating the conditions of his November 2011 release from prison and has been held in custody ever since due to a lack of DOC-approved housing. Approximately 200 of the 2100 inmates in the Vermont correctional system are there solely because they lack housing that is considered "sufficient to address [the] risk" they pose to their victims and the community, according to the DOC.

Heine has a history of drug-related offenses. Most recently, he was convicted of burglary and the illegal sale



Crystal and Joseph Heine

**TWO HUNDRED VERMONT INMATES ARE IN PRISON
SOLELY BECAUSE THEY LACK
DOC-APPROVED HOUSING.**

of opiates. But according to his wife of 14 years, Heine is neither a sex offender nor a violent offender. She says Heine has never once hit her or the children and should not be considered a threat to anyone.

Crystal Heine, who spoke with her husband by phone a week after his suicide attempt, also tells Seven Days that Heine was "wrecked" scared of

being sent to Kentucky "where many of Vermont's out-of-state inmates are housed." "He said he's not going to make it through," she added, but couldn't explain what he meant by that remark.

In a written statement, Palitto said that the DOC has done "extensive training of [staff]" to identify "self-harming behavior" in its inmates

CORRECTIONS

According to Pillito, the rate of "high lethality" incidents has remained largely unchanged since 2009. However, he claims that his staff has gotten much better at identifying inmates early on who may be thinking of harming the residents.

Hein's suicide attempt happened just three days before Pillito testified in Montpelier before the Joint Legislative Corrections Oversight Committee, where he discussed, among other topics, the challenges of finding adequate housing for inmates who are returning home to their respective communities. Pillito did not mention the suicide attempt at the daylong hearing.

When contacted last week, committee chair Sen. Dick Sears (D-Jennings) said he was unaware of the suicide attempt until being told about it by a reporter. Although suicide attempts are not uncommon within the correctional system, when Sears was asked if he thought it was relevant to Pillito's discussion about transitional housing and whether it should have been mentioned, the senator said, "It very well may have been and should have been [mentioned]."

As Pillito told lawmakers that day, the DOC has approximately 300 transitional beds for inmates who are leaving correctional custody, with plans to bring another 100 beds online by the end of 2015. He also told the committee that the number of Vermont inmates who could be released but for a lack of housing in their communities "does appear to be going down. We're bringing [new beds] on as fast as we can."

But Defender General Valerio, who also testified that day, had a slightly different take on the problem. He told lawmakers that the DOC's definition of "aggravated and approved housing" seems to vary widely from one county to the next.

"My office believes that the number of people the department is holding could be reduced by as much as a third with the exercise of discretion [by the DOC] — without impacting risk," Valerio said. In his 12 years as defender general, Valerio added, "This number has not been meaningfully reduced. In fact, it's gone up."

But Pillito disagreed with Valerio's assessment, arguing that the DOC has

"pushed through more people" into transitional housing than under any of his predecessors. That said, Pillito noted that the number of violent and sex offenders in correctional custody, as a percentage of the total inmate population, has been on the rise, which adds significantly to the challenges of finding them appropriate housing.

Gordon Beck of Northfield is a former Vermont inmate and a prisoner rights activist with CURE Vermont, the local affiliate of Citizens United for Rehabilitation of Errants. Beck said he was angered and deeply troubled when he learned about the Hein offense.

"It's very unfair for the Department of Corrections to decide



Crystal Heim and Gordon Beck

that a family should be split this way when there's not even a hint of domestic violence that would normally cause a family unit to be split," he said. "These caseworkers and probation workers are playing God, and I think they're going well beyond their level of expertise."

For her part, Crystal Heim says she sees no reason why her husband shouldn't be allowed to move back home to their Richmond apartment. While acknowledging her own legal troubles — Crystal Heim was just released Monday from the Glendene Regional Correctional Facility in South Burlington on several DUI-related misdemeanor — she says that Joseph Heim, who has his own competency business, tends to do better when their family is together.

"My kids love him. They're really upset he's still in jail," Crystal said. "And every time he's out and we're living together, he stays out [of jail] the longest." ☐



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Facing an Uptick in Crime, a Canadian Border Town "Secures" Its Last Open Crossing Into Vermont

BY KATHRYN FLAGG

In the years since the 9/11 terror attacks, officials at the U.S.-Canada border have ramped up security, one crossing at a time. Last month, authorities barricaded the last unguarded street at the international boundary between Derby Line, Vt., and Stanstead, Quebec. Worried about an apparent increase in illegal crossings and crime, police on the adjoining towns settled on a novel — if temporary — solution for shutting up the boundary on Church Street: a row of flowerpots.

But here's a twist: It wasn't the U.S. Border Patrol that rained on the stop-gap measure that will likely become more permanent: the call for tighter security came from the Royal Canadian Mounted Police.

That's because Canada arguably has more reason for concern. According to a 2010 threat assessment report from the Integrated Border Enforcement Team — a cooperative force of agents from both sides of the border — 2009 marked the third consecutive year in which more people were detained for illegally crossing the border with the intention of entering Canada rather than the United States. Authorities say many of those caught are seeking asylum in a category largely regarded as fraudulent to immigration than its neighbor to the south.

Meanwhile, the Canadian government is poised to enact a new wave of immigration reforms that could challenge that welcoming reputation. Asylum advocates say it's too soon to know what those changes will mean on either side of the border.

Stanstead and Derby Line have long shared municipal services such as water and sewer lines. Residents use all the days when crisscrossing the international boundary was as simple as a smile and a wave to the border guards. But security along the 4000-mile northern border tightened after September 11, 2001.

In 2009, the U.S. blocked off two of the three streets that connect Derby Line and Stanstead, erecting steel fences that now cut across the roads. Church Street, running beside the famous Huxford Free Library, was the last to remain open. The international boundary is demarcated by a white slash on the pavement, a small stone pillar and a posted sign warning against illegal passage.

With tighter security came



complaints from residents on both sides of the border alleging the reduced friendship between the two sleepy towns was at risk. Derby Line resident Glenda Nye complains about border patrol vehicles "lingering" down village streets. After decades crossing the border, the 65-year-old Montreal-born dual citizen says she notices interactions with customs officials have changed. They're more aggressive, she says.

"It's not at all like it used to be," Nye says, adding that she believes the stepped-up security is an overreaction.

The imposing flowerpots on Church Street are a temporary fix until the RCMP can win approval from the town of Stanstead for a more permanent blockade such as the steel gates elsewhere in town. There was an increase in illegal movement across Church Street after the 2009 blockades at Bell and Lee roads, according to RCMP co-commander André Lavette. In some cases, the explanation is as simple as confused tourists following GPS directions.

Just to allow, though, the unprotected Church Street crossing has been a easy passage for border hopping criminals. In 2001, the U.S. stopped a man named Elmo Joseph — who was convicted in the 1990s for assault and grand larceny — with illegal entry for allegedly crossing the border in a dark sedan at Church Street.

But even crossings with horrendous men aren't entirely secure. Last September, a Canadian man allegedly involved in a human smuggling case slipped through the gate at one of Derby Line's blocked streets and hopped into a waiting vehicle on the U.S. side before he and the driver were caught.

While Lavette admits that flowerpots won't do much to stop those determined to cross, he hopes it will stop accidental traffic, allowing authorities to focus on "people with criminal intent."

Is the apparent uptick in border crossings directly attributable to asylum seekers? That's hard to tell. In the first few months of this year, an average of 165 people each month have requested asylum in Quebec, which is as per with numbers from recent years. But those numbers don't tell how many asylum seekers cross the border legally versus illegally, explains Rick Goldman, the

coordinator for the Montreal-based Committee to Aid Refugee. The Canada Border Services Agency does not track down these figures.

Michelle Jenness is the executive director of the Vermont Immigration and Asylum Advocates, an organization that got its start helping religious gay, lesbian and transgender asylum seekers to the Canadian asylum system. At that time, in the mid-1980s, individuals, Guatemalans and other Central and South American refugees were winning fewer than 8 percent of their asylum cases in the U.S. So they traveled to Canada, where their chances were better. VIAAA stepped in to provide support for religious "stranded in cold Vermont," as Jenness puts it, as they waited for their appointments in Canada.

By 2009, 14,000 individuals each year were traveling the United States to try for asylum in Canada, compared to 200 leading south Canada's generous asylum rules at that time meant these people could present at the border, cross legally and then plead their cases in Canada.

Looking to stretch the flow, Canada finally won a long-sought-after second known as the Canada-U.S. Safe Third Country Agreement, which says that asylum seekers must apply in the country in which they first arrived — even though, as Jenness points out, the rate of successful asylum remained as low as in the U.S. Unless a person meets one of a small number of exceptions — including having a family member already legally residing in Canada — individuals can be turned back at the border.

But the agreement has a loophole that religious activists say actually encourages illegal crossings — and may account for some of the anecdotal increases reported by the RCMP. Under the agreement, restrictions on asylum seekers only apply at official border crossings. That means that if someone enters illegally between crossings — even if they're apprehended just feet across the border — they're allowed to make an asylum claim.

"If you walk between the flowerpots, and one meter past the flowerpots, the RCMP picks you up for having entered

Canada illegally," the Safe Third Country agreement does not apply to you," observes Goldstein.

Goldstein says that Canada's official attitude toward immigrants is changing — regularly and consistently — with a number of new laws set to take effect in the next few months. Come December, refugees will be subject to a more accelerated timeline for making claims of asylum, and their advocates say the 30- to 60-day window for those claims won't give many enough time to put together evidence for their cases. Additional reforms would back religious' access to health care, a measure that Goldstein says is "crucial and much-needed" while saving taxpayers "what can only be described as pennies." Some religious will also be newly subject to long-term detention for up to six months.

Goldstein worries the new restrictions will discourage some genuine refugees from coming to Canada — and will certainly treat those who do come in a much harsher manner. In the short term, he speculates that the threat of leaving en masse might encourage a short-term boost in immigration — with more asylum seekers heading north through Vermont.

But they'll have to make it past increasingly tight security. Jenness says that Border Patrol operates a wide corridor and has been known to detain those in Vermont who claim to be on route to Canada.

"It's a waste of the U.S. taxpayer money," says Jenness. "Basically these people are trying to self-deport, if you put it in their terms. It's a real hardship both on the people and also on our system."

For Goldstein and his colleagues, these are shilling changes that he attributes not to a shift in the general public's opinion but to a conservative majority in Parliament. He says the country has long prided itself on offering fair and welcoming access for immigrants claiming asylum — in contrast, he alleges, to the situation in the U.S.

"With Canada moving so dramatically to reduce refugee rights" says Goldstein, "it may be that the difference is unfortunately disappearing." ☐

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UVM CLARIFIES

Kevin J. Keller's story ["The Other Bed Down: Will New Campus Housing Fix Burlington's Rental Problem?" July 25] wrongly asserted that "UVM has no intention of constructing any additional housing units." This assumption was apparently made in light of my statement that the university does not plan to increase its goal of housing 50 percent of its undergrads by forcing upper-class students to live on campus. However, UVM has been and continues to be open to exploring economically feasible, good-quality options for additional student housing, either on our property or elsewhere. In fact, UVM has been in the process of creating a comprehensive Housing Master Plan that will guide future planning, renovation and new construction over the next two decades.

To be clear, the University does not support requiring upper-class students to live on campus, many of whom are over 30 and interested in other living alternatives. UVM already faces serious enrollment challenges as the college-age population declines in Vermont and the Northeast, and college enrollment shrinks nationally. Years ago, UVM took the unusual step of requiring both first- and second-year students to live on campus, which is above the norm among most institutions we compete with for students.

Looking ahead, the university will be considering some projects like the Redstone Lofts — a high-quality, privately owned, market-based facility where students choose to live — and other initiatives, as well. We look forward to working cooperatively and constructively with the City of Burlington on issues of mutual concern, including where students will live.

Tom Gustafson
BURLINGTON

Gustafson is the vice president for student and campus life at UVM.

OPENING STORY

We appreciate your article about the new venue at the Usidella Theatre in Colton ["With a New Theater, the Show's On at Usidella Theatre," July 25]. We are very excited about the potential of this new space. One might infer from the article, though, that the opening weekend was "slut down" by state officials. Nothing could be further from the truth. As civil inspectors from the fire marshal's office stopped by early last week and recommended some changes to our seating area — reasonable changes that were quickly

and easily accomplished. They also approved for us a temporary method of providing lighting for the opening weekend, pending the completion of electrical work on the building. We would like to thank Wayne Deady and Paul Caruso of the State Fire Marshal's office for their support in helping us open the new venue. That the theater did not, in fact, open last weekend was our own decision, based on the difficulties of providing bathroom facilities pending the construction of a new septic system. In short, the delayed opening is a result of our construction schedule falling behind our theatrical production schedule.

One other correction. I am identified in the article as the general contractor for the new theater, which I am not. I am a performer and theatrical director at Usidella and help whenever I can with Bill Shickley's many interesting projects.

Caleb Pytkin
MARSHFIELD

LET'S MAKE A DEAL PARKS AND REC

While I applaud your endless hope of decentralization and its frisson of "redneck" programs ["Beach Bep!" July 25], the real issue at hand is the lack of such activities in the Burlington community. Allen to Mr. Beough keeping his staff baggy and fit, Barkynome — and the state — needs to invest in smaller initiatives.

Until the 1844 floods, North Beach was the only beach volleyball facility town in Burlington — sorry, but Oakledge courts are more reminiscent of cement than sand. It is a sport that requires skill but also thrives on relaxed, West Coast culture. Better yet, it takes just a fraction of the maintenance efforts relative to the city's dozens of tennis and basketball courts.

My few discussions with Burlington Parks and Rec about restoring the court were met with confusion — and apathy. With such an attitude, how is Burlington supposed to maintain its "most breakable city" image?

Consequently, even the same issue of Seven Days featured a job opening for a Burlington Parks and Rec director. Perhaps Mr. Beough should put his public-sector ego on and bring back Burlington's wellness.

Dantri Respondek
BURLINGTON

Wreck Detective

BY KEN PICARD

It's raining outside the Williston barracks of the Vermont State Police, where Trooper Owen Ballinger examines the wreckage of a 2012 Nissan Versa. On July 24, Irving Lee of Burlington allegedly drove this car down Pine Street, careening off numerous vehicles before police stopped and arrested him.

To an untrained eye, the totaled Nissan is scrap metal for a jack-of-all-crashes nut to mullage, every dent, scratch and tire gauge is a puzzle piece he can use, along with physical evidence gathered from the road, to re-create exactly what happened.

Ballinger, 35, has been a trooper since 1999. In 2008, the Vermont route became part of the VSP's new crash reconstruction team. Since then,

he's received advanced training in the field and now teaches crash-scene investigation to all police cadets. Not all collisions require a reconstruction team, but any police department in Vermont can request one, free of charge, especially in investigations involving injuries or fatalities.

It's been a hectic year for Ballinger. As of July 23, 43 crashes on Vermont highways have claimed 47 lives — nearly twice as many deaths as in all of 2011. Ballinger worked many of them, including the May 7 triple fatality on I-89 in Bolton. He also worked the Meriden wreck on Route 100B last December, in which a grandmother and her two grandchildren were killed when their car struck a propane tank.

Though crash reconstruction utilizes scientific equipment and complex math, part of Ballinger's job is to explain what happened in simple terms that any jury can understand.



"There's no need to hassle people with complicated formulas," he says. "If the primary cause of the collision was that your van was on the wrong side of the road and you collided with a gas truck, you were wrong."

SEVEN DAYS: How do you begin your investigation?

OWEN BALLINGER: We tend to work the scene backward. The known part of the crash is where everything has come to rest. Our job is to go back to where it all began. Say we have a two-car crash. There may be skid marks and gouges that lead to where those vehicles came to rest. We mark the locations of those skid marks and gouges so we can go back and measure them. From these measurements, we can find the area of impact where those vehicles collided.

SD: Has your technology changed much?

OB: Definitely. We used to use regular tape measures. But in 2008, the state police acquired four "laser stations" that use lasers to take measurements. Instead of going to the scene with a tape measure and a handkerchief, two of us can measure a scene in a couple of hours and gather over 100 measurement points, whereas [the old method] took us three times as long. The data are stored in a handheld computer and downloaded

into our laptops. Our new software can use those measurements to make 3-D diagrams. We can also make animation [of the crash] for court testimony.

SD: Do you use outside experts?

OB: Sometimes we'll use local mechanics and tow-truck operators. Oftentimes you'll hear people say, "I blew a tire. That's why I went off the road." But if you have a two-wheel skid, obviously all the tires were inflated. An underinflated or blown tire isn't going to leave a skid mark.

SD: I hear all new vehicles have data recorders similar to an airplane's black box.

OB: That's the string control module. It's a module inside the vehicle that's constantly retrieving agent data: various sensors, wheel-speed sensors, brake sensors ... When a certain threshold is met, the module gives the command to deploy the airbags. It's a secondary function of that module is to record the information it was receiving at the time it gave the command to deploy.

SD: Are you sometimes unable to figure out what happened?

OB: The technology has reached the point where we can pretty much determine what happened. Oftentimes what we can't determine is why.

SD: You don't call crashes "accidents." Why?

OB: People used to say, "oh, these things happen. It was just an accident." Really, these aren't accidents. What we're looking more and more is that these collisions or crashes were caused by an operator's degree of negligence.

SD: What's the toughest part of your job?

OB: Obviously the crashes that involve children are the most difficult.

SD: What's the best part?

OB: It's overwhelming when you first begin this career, because you've received the training, yet you show up on the scene and there are people everywhere, there's still on the road, there are crashed-up cars, ambulances, fire trucks and the traffic is crazy. And everyone is looking to you to figure out what happened. So it's nice when we can arrive on the scene and meet our fellow police officers and provide them with a quality report that assists in their investigation. ☐

f There's a training network that is connecting Vermont with an increasing occupation. Support a job you would like to know more about: www.vermont.edu

Comment! Contact Ken Picard at kpicard@vermont.edu.

Burlington's Festival of Fools Brings Vaudeville to Town

BY LINDSAY J. WESTLEY

Vauzeville comedian **WODDY KOPPEL** of Charlotte wears many hats: humorist, imitator, comedian, actor and the occasional show or subway clown. He's all been spotted on his local at various times. His role as artistic director of the **FESTIVAL OF FOOLS** is yet another "hat," one that Koppel will wear as he oversees the jugglers, dancers, contortionists, tightrope walkers, fire breathers and acrobats on the streets of Burlington this Friday through Sunday.

The fest itself is a fairly random assortment for Koppel, who has worked with many of these performers over the years. And *festivals* may feel among the easiest work he's done, if not familiar. Since "fest" may as well be selected to Michael, Transcendentalist, impossible stunts and mayhem, or your dad's old hillbilly in David Allen's "Shouts of Death." Kite Wright, aka Yonnie, an "ancient bearded man in a mission" could remind you of your hairy goat aunt.

Preceding over the fest will be grand dame Delphine Leonard from Quebec, also known as Gracie du Soleil's Madame Zozan. (Don't be surprised if the tales exception to your be and politely stuff it in as a mission, or sends you in dancing circles as part of her pedestrian-dancing

duties to Church Street. If that happens, it's probably best just to go with it.

All these characters and more will appear during the three-day festival, presented by **MAN-MADE CITY ARTS**. Koppel's wife, **ANNEKA GRAYSON**, is the production manager. In its 15th year of celebrating circus arts, music and comedy by professional street performers from around the world, the Festival of Fools will take over four main stages at the Marketplace and City Hall Park. A Fools Night Out cabaret will be held Friday and Saturday in Queen's Auditorium at Burlington City Hall, with "The Last Laugh (Best of the Best)" wrap-up things up on Sunday evening.

Koppel first had the idea of a street theater festival in Burlington following a trip he took to the World Fools Festival in New Zealand in 1994 to his alter ego, the laughing Mr. Woodhead.

"Personal stuff is a great attraction, and Burlington is a very festival-friendly place," he says. "Since it's pedestrian only, like many of the places in Europe, the downtown is perfectly designed for a festival."

A good downtown by itself does not a good festival make, however. You've got to have performers who can put on family-friendly acts at a high skill level, who have plenty of experience and who can hold the

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WODDY KOPPEL

WODDY KOPPEL



MAURICE DAZZO

attention of a large crowd for 45 minutes. Oh, and they have to be funny. Really funny. It's Koppel's job to sniff out such performers, who this year hail from locales

as varied as England, Australia, Colombia, Scotland and, of course, Vermont.

You're on the best of Burlington this weekend, you may encounter performers

Actors and Audiences Alike Are Fringe Beneficiaries in Burlington

BY ERIC ESKILDSEN

The OFF CENTER FOR THE HUMAN ARTS' second annual **FRINGE FESTIVAL**, which opens on Thursday August 2, poses an interesting semantic question: Is a venue successful in making "fringe" type shows to become the veritable ecosystem of a theater scene, or is it still accurate to call a showcase of these acts "fringe?"

In many theater cities, such as Edinburgh, Scotland, home to the largest and oldest festival of this kind, the "fringe" designation suggests noncommercial productions — that is, original works along a wide spectrum of artistic experimentation. In just two years of operation, the Off Center has created such an ecology — and affordable — home for budget-conscious theatergoers that edge works are beginning to redefine the local theater scene.



Photo: Sarah Potts/Pottery

According to **MURIELLE GORDON** of **POTTERY BACKPACK THEATRE**, Off Center's hospitable mental notes inspired her crew to get an act together in the first place. "When we heard about Off Center and saw how awesome their producers were, we were like, 'Wait a

minute,'" she says. "We finally had a place and opportunity to form our group because of Off Center."

Gordon and her husband, **MIKE GORDON**, will represent Pottery Back in opening night of the Fringe Festival with a series

of four comic sketches. "The pieces are unconnected, but three of them do deal with the topic of pregnancy. They're short works of comic art waiting for the audience to laugh at the present life. The sketches will run 15 other acts at the festival, which is bigger than the 2011 Fringe by one or two shows per night."

The program is a mix of local theater artists and Off Center regulars — including playwright **MICHAEL CAMPBELL** and **STEPHEN GORDON**, and the **GREEN LANCE THEATRE COMPANY**. But as off-center co-founder **JOHN ALEXANDER** notes, the strong response to the Fringe will this year will bring several newcomers — to the venue or to the Fringe — such as **JOSEPH GORDON**, the **ABSTRACT THEATRE PLAYERS** and the **HOUSE OF LEMMA**. Even with the slightly expanded program, Alexander adds, each evening is a rich but not overly long night of theater. The genres and styles represented in the festival — comedy, drama, dance, music, performance art, multimedia — are well distributed through the night so that each audience will see a good deal of variety, he says. A different MC will preside over each evening

Burlington's New "Parade" Mural Marches, Slowly, Forward

BY KEVIN J. KELLEY



For Quebec artist Pierre Hardy, painting panels in a converted Busco garage for the past nine months may prove to be one of the most part of his eye-witness project, titled "Everyone Loves a Parade" in downtown Burlington.

Hardy, 40, is now spending his days riding up and down on a hydraulic scissor lift in an alleyway off the Church Street Marketplace. There, he and contractor ARNE STRANDER, along with a few helpers, have so far installed 90 of the 64 panels that will make up a whitewash, orange-toned rendering of 400 years of Vermont history.

The 120-by-40-foot mural could be fully in place by next Monday, August 6, Hardy reckons. But that timeline depends on the weather and the attitude of Vermont regulators, who, the bearded Montrealer complains, have been hounding him and STRANDER about work-site issues.

"They were asking questions upon questions," Hardy says, frustration apparent in his tone and facial expression. "We had to stop working and go get clarification."

Those problems, mainly involving the definition of a subterranean water and electricity for workers' compensation, have now all been resolved, and installation of the mural can continue as scheduled, says Marketplace executive director **SCHMIDTKE**.

"I just want to deliver my baby," Hardy says from atop the scissor lift. "It was supposed to be done by April. Then by July. But, as you can see, I'm still here."

The official dedication is now planned for August 20. That date was not mainly to accommodate the schedule of Rep. **ANDREW LEAHY**, an important backer of the project, Schmidtke notes.

In addition to satisfying regulators

concerns, Hardy just had to grapple from his labor in response to queries and complaints from passersby. He tells of a recent encounter with someone claiming to represent Vermont's Abolition. According to Hardy, the person accused him of distancing the appearance of the entire figure who stands near (and) de Champlain at the start of the imagined parade of Vermont notables.

"I can perfectly well defend my concept and content," Hardy says in his recollection of that conversation. "I told him that when Champlain came, he met Quebec Indians, not Vermont natives, and that is how they looked. I have done the research. I also said I understood that their culture has not been fairly portrayed. It is so many years."

The visitor was appeased by that response, Hardy relates. But soon the artist was confronted by an African American who described himself as a 30-year resident of Vermont. That man wanted to know if black people were going to be represented in the mural. "I told him there are definitely going to be black people. I told him also that I know for you the long fight is not over."

That interlocutor also went away reassured, Hardy says.

Every day, scores of pedestrians walking between the Marketplace and its parking garage pause along the chain-link fence closely enclosing the mural and talk and gesture excitedly to one another. It seems everyone may indeed love Hardy's parade once it finally gets going. ☺

Project Location:
Church Street Marketplace, 100 Church Street
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We just had to ask...

The Abraham Lincoln sculpture at the Bennington Museum: What's wrong with this picture?

BY KEVIN J. KELLEY



Institute of Technology, and studied painting and sculpture in France. Hunt was no art star, but he did make a modest mark, selling enough of his work to maintain a studio in Paris as well as a house in Westfield, Vt.

Two of his pieces — "Vermeer" and "Fils de France" — are part of the Bennington Museum's permanent collection, both were made in 1908 in expressions of the artist's hope for the future following the devastation of the First World War.

"Fils de France," a life-size figure of a nude boy gazing into the distance, was meant to symbolize France's rebirth. Similarly, "Vermeer" is said to be a museum bustard to represent "optical misapprehensions from passion, hatred and delusion." Here, Hunt casts a seated nude woman in a state of reverse, her head tilted back, her eyes closed.

He also sculpted a traditional figure of Lincoln in the 1920s, casting *Marion Abe* in a newspaper but, like its counterpart and eager to submit a piece to the 1928 salon organized by the Société des Artistes Français, Hunt made the unfortunate decision to combine his three figures into a single work. High-handed Lincoln and the young boy were incorporated into the new piece unchanged, but Hunt enlarged *Vermeer* and conflated her with a dart, therefore making up "Lincoln Trilogy (The American Spirit)." The sculptor apparently meant the thing to be an exposition of patriotism, with *Vermeer* representing liberty, *Fils de France* standing for hope and Lincoln embodying dignity. Gazed on the low from his second inaugural address ("With malice toward none, with charity for all"). The artist here donated the piece to the Bennington Museum in 1947. Its then-director appended "The American Spirit" to the sculpture's title, "Lincoln Trilogy."

Today, the likely visual implications of Hunt's work may amuse and perplex many of the 30,000 annual visitors to the Bennington Museum. Hunt probably came to see the world's largest public collection of paintings by Vermeer. Hunt artist Graziella Miles (1940-1987) had the now titled "Lincoln Trilogy (The American Spirit)" as the subject of more photographs than anything else in the museum's holdings, says curator Jane Franklin.

In fact, Franklin says, Hunt put the Lincoln piece as usually among the first hits to pop up when he Google's "Bennington Museum." But photos of the sculpture may be hard to find on Facebook; the social-media network censors them owing to what could be considered their paragonistic content, Franklin notes.

Not content with the sculpture's unattractive representation, someone affixed chewed gum to *Vermeer* face a couple of years ago, making her look as though she was sticking out her tongue, Franklin recalls.

He says the museum gets a lot of inquiries, albeit no complaints, about the Lincoln piece. That led the staff to write the background explanation that's available at the front desk.

It doesn't directly address the question of why Hunt put the president in a pose suggesting he's about to be followed by a woman and, perhaps next, by a boy. Instead, the museum disconcerts comments: "The intellectual concept behind the Lincoln Trilogy is more successful than the visual relationship of the three figures. The combination of these distinctly individual sculptures of differing scale and spatial orientation has resulted in a somewhat awkward interrelationship."

Indeed. But only within the past 15 years has Hunt's piece become such a cynosure, Franklin notes. That would date the start of the connection to the late '90s, a time when the news media were fixating on a real-life oral-sex scandal involving another American president. Hunt's art may not have been intended as prescient, but it can now be seen as strangely prescient. ☐

For more on Bennington's unusual art, visit benningtonmuseum.org or contact Bennington Museum at info@benningtonmuseum.org.

Many Vermonters have at least heard of the recent Hollywood film *Abraham Lincoln: Vampire Hunter*. But "Abraham Lincoln: Child Melancholy" Not so much. Few are likely to be familiar with the startling sculpture at the entrance to the Bennington Museum that reasonably suggests that ailment.

So what's the story behind this 16-foot-tall bronze work that shows the 16th president clutching the head of a nude boy, while seemingly about to reverse oral sex from a topless girl swooning at his feet?

Sculptor Chyde du Vermet Hunt (1861-1941) surely did not intend to create something so subliminal. His came from an old and distinguished Vermont family, got a degree from the Massachusetts



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Come Judgment Day

Better than a courtroom drama:
Vermont's primary race for attorney general

BY ANDY BROMAGE

It's a sunny Sunday morning in Waterbury and T.J. Donovan is power walking down Main Street with a fistful of campaign flyers. Dressed in khaki pants, a white button-down shirt and jogging sneakers, the Chittenden County state attorney heads from door to door, looking for voters to support his insurgent campaign for attorney general.

Teasing Donovan is his campaign manager, Ryan Emerson, clatching a clipboard with the names and addresses of Vermonters who have voted in past Democratic primaries. At a big blue house next to a cornfield, the candidate finds Steve and Amy Odeley, who are identified on Emerson's clipboard as supporters of Donovan's primary opponent, incumbent Attorney General Judd Serrell.

Donovan greets the couple warmly and asks how their house fared during last year's devastating floods from Tropical Storm Irene. Not well, says Steve Odeley, as the three feet of water destroyed much of their home — and flood insurance fell short of covering the repairs. Donovan walks around back, where Amy Odeley points out the Winoadia river, just yards away, and shows him iPhone photos of the flood damage.

Upon learning Odeley is a resident physician at Fletcher Allen Health Care, Donovan launches into his plan to combat prescription-drug abuse — as much a public health problem as a public safety concern, he says. He gives her a flyer and asks for her support, but walks away without getting it.

Did Donovan persuade her to vote for him? "No," Odeley says later. "He had a lot of handouts. I really didn't hear much."

Steve Odeley chimes in, "I'm pretty sure I'm going to fill [in] the box for Serrell." He hasn't done anything to warrant losing the job, and part of the effectiveness of a position like that has to do with continuity.

Across the street, at the home of Margaret Quinn, Donovan has better luck. After posting on the door for about 15 minutes — admiring her Gothic welcome sign, asking about her hip surgery, sharing true stories — Donovan finally breaks Quinn with the same pitch about fighting prescription drug abuse that failed to move the previous household.

"Good," says Quinn, a retired substance-abuse counselor. "You got me."

Serrell is securing the state for votes, too, before the August 28 primary, as he fights to hang on to the office he has occupied since 1997. Saturday found him pressing the flesh at farmers' markets in Burlington and Montpelier before he set out for the Barre Heritage Festival. From there, he was off to a community supper in Colfax hosted by Sen. Benito Sandoz (R-VT).

"I'm taking it very seriously, working very hard," the seven-term incumbent said en route to the Green City event. "I hit all 14 counties in a one-week period."

"The kind of campaigning is new for Serrell. Since

being appointed 15 years ago by then-governor Howard Dean, the white-haired attorney general has never faced a tough challenger. In the seven races he's run, no candidate has come within 25 points of defeating him.

"In the past, I've just been able to do my job, concentrating on my job as attorney general," Serrell told recently on the "Charlie + Anne + Lisa in the Morning" show on WVMT AM.

But now Serrell is in the light of his life, facing an onslaught of challenges from an ambitious young prosecutor. A series of high-profile legal losses by his office — and a perception among some that he too often relies with police in use-of-force and nonconsent cases — have put Serrell on the defensive.

And it's personal. Serrell and Donovan are practically related. Members of their Catholic class grew up together in Burlington, were classmates in high school, campaigned for each other, worked in the same law firm — even dated each other. Serrell went to the junior prom at Stare Memorial High School with Donovan's aunt, Molly Luddy, whom Serrell calls his "first love."

Before he was attorney general, Serrell held the job Donovan has now: Chittenden County state's attorney. If Serrell were ready to pass the torch, Donovan would be a likely recipient. But the 65-year-old Serrell isn't ready to hand over anything. He's too busy critiquing the state — and flying to Washington, D.C., to raise money from fellow attorneys general — defending

POLITICS

LEADERSHIP IS ABOUT SPEAKING UP AND RAISING AWARENESS OF ISSUES

T. J. DONOVAN



Left: Donovan and campaign workers talking to folks at the June 16 Candy Fight Day demonstration in Johnson.

T.J. Donovan with Shinsky talking to Abby Shinsky and her daughter Eliza. 9

his turf. He's playing up his decade-plus record of wins in the consumer-protection and environmental arenas, and playing down the high profile court losses that have saddled Vermonters with malaise in attorney fees.

Not content to wait his turn, Donovan, 36, is taking on the party elder who's well respected and well-liked amongst that has picked up support from young Democrats, old Progressives and numerous labor unions — as well as some very unusual suspects, such as Republican mayors Theron Linsen and Chris Lounsbury, of Rutland and Rutland, respectively.

Challenging Sorrell's incumbency advantage is a cornerstone of Donovan's rule-breaking campaign. "Nobody owns that job," he says. "The people of Vermont own that job. They have the say about who's the attorney general — not somebody who's been there and says that he's entitled or deserves it because he's been there 18 years."

Primary challenges against incumbents are rare in Vermont, particularly when the officeholder is as entrenched as Sorrell. And while there is plenty of drama in this particular down-ballot race, it might not be sufficient to inspire folks to get out and vote on the last Tuesday of the summer.

There also may be the perception, as Vermont Law School's Cheryl Haines suggests, that the two candidates look like they're cut from the same cloth. As one proponent Sorrell supporter said privately, "It's

such a bland race. It's not a Barack Obama versus Mitt Romney. You're not like, 'Gee, that guy has to win.' There's not that drive and passion."

If Donovan stands a chance of beating Sorrell, he must convince voters otherwise.

Law and Reorder

With a budget of \$6.3 million and a staff of 120, the attorney general is Vermont's top law-enforcement officer and also its top civil litigator, enforcing and defending laws passed by the legislature. Along with governor, lieutenant governor, secretary of state, treasurer and auditor of accounts, it's one of six independently elected constitutional officers.

Sorrell is running on his record, and that includes court losses that have forced the state to cover the victory's legal bills. Just recently, a judge ruled that the state must pay *AT&T* Health Inc. \$2.2 million for a prescription drug data mining case that Sorrell's office defended before the U.S. Supreme Court — and lost.

But on the money, Sorrell argues that his lawsuits for overweigh his losses. \$220 million earned over the past three years, compared to \$5.3 million paid out in attorney fees during his entire term.

Sorrell's mortgage settlement is a multi-state lawsuit against *Big Tobacco* that he signed on to four weeks after taking office. It's already paid out \$360 million to Vermont and will continue to pay out at least \$28

million a year for "as long as Americans continue to smoke," Sorrell says.

In addition, Sorrell is playing up his work on consumer and environmental protection, especially his successful defense of Vermont's strict auto emissions standards.

Still, the perception that Sorrell has lost the big ones — particularly the federal lawsuit to shut down the Vermont Yankee nuclear reactor, now on appeal — has made him vulnerable, says Haines.

"That bill won Vermont Yankee. I don't think that we'd be seeing a race," she says, adding that the state's case was always a long shot.

Some outside activists think Sorrell blew it by not bringing in outside experts to argue the case, but others, such as Vermont Citizens Action Network lobbyist Bob Stannard, defend him.

"We had a judge who was sympathetic to Entergy going in and was sympathetic to Entergy going out," he says. "I want to see an AG who is 100 percent committed to winning this case at the Second Circuit," adds Stannard, referring to the federal court of appeals.

As Vermont's top cop, Sorrell is also building a perception among some that he is effectively back to police in use-of-force and misconduct cases. "Sorrell is generally perceived as defending cops even when they do fairly egregious things," says Allen Gilbert, executive director of the American Civil Liberties Union of Vermont.

PHOTOGRAPHS BY

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Come Judgment Day #425

For example, Gilbert cites a series of excessive-force allegations made against the Hartford Police Department, including one instance in which a black homeowner having a medical emergency was pepper-sprayed by police after they mistook him for an intruder. Gilbert notes that after more than a year of reviewing the cases from after, Norvell finally met with Hartford police and town officials. But no criminal charges resulted.

"Apparently it took those of what I think most people would agree were pretty egregious incidents for him to finally address fairly serious problems," Gilbert says. "I think this shows the power of the office if the attorney general wants to use it."

In fairness to Norvell, his office has also prosecuted numerous police officers for crimes, ranging from a state trooper accused of molesting a teenage

swed criticizing Norvell in the past, the challenge has gone on the attack as the race approaches the home stretch.

Donovan says it's a "no-brainer" to sign on to national lawsuits, such as the Big Tobacco case, that bring money into the state, but he says the attorney general must do more than that. "If the hallmark of somebody's tenure in office is signing on to a national lawsuit four weeks after taking office, I say we can continue to do more for Vermont," he says.

Mostly, though, Donovan prefers to talk up his ambitious policy agenda, some of which goes beyond what many might consider the AG's job description. Priority one is tackling prescription-qaute abuse, which Donovan says he would do by creating addiction more as a health problem and requiring court re-sources to prosecute doctors who profit off the drugs. A pilot program Donovan established in Chittenden County, the Rapid Intervention Community Court, uses such an approach by quickly pro-

cessing Vermont Public Radio's "Vermont Edition," Donovan was talking up the need to address poverty, mental illness and substance abuse as part of a holistic approach to criminal justice when host Jane Lindholm asked the obvious question.

"But are those priorities that you'll be able to tackle as the attorney general?" Lindholm asked. "I mean, why not then lobby to be correctional commissioner?"

"Listen, it's the jurisdiction of the attorney general, absolutely," Donovan replied.

Norvell picks up where Lindholm left off: "It sounds more like he's running for governor than he is running for attorney general," he tells Seven Days. "First and foremost, what the attorney general does is enforce and defend the laws that the legislature creates."

Norvell is quick to add that he's personally gone to the legislature "when I've seen that our laws should be changed." He takes credit for a law that requires members of adoptions orders to report

A LOT OF VOTERS ARE GOING TO BE MAKING
A DECISION BASED ON THAT GUT INSTINCT:
WHO DO I LIKE BETTER?

CHERYL HANNA



girl to a Barry cop charged with stealing a flat-screen TV from under a neighbor's Christmas tree.

Still, Donovan is winning support from some liberals who see him as a prosecutor who's more willing to take on emboldening cops. John Franco, a Burlington attorney and activist Progressive, defended the state attorney in a defamation lawsuit brought by former South Burlington cop Jack O'Connor. Donovan had refused to prosecute O'Connor's case because of his questionable search tactics.

"He didn't believe in the blue wall of silence, Franco says of Donovan. "That really impresses me."

Donovan's Due

Donovan's campaign is less about what he's done in six years as state attorney than making a case for new blood in the AG's office. Although he's taken pains to

combat low-level criminals who are at high risk of reoffending — such as those with mental-health or substance-abuse issues — and retraining them to services.

Also on Donovan's eclectic list of issues: protecting migrant farmworkers, advocating for federal marriage equality, labeling genetically modified foods, lobbying for state-level universal health care, and establishing an elder-abuse division to prevent the physical and financial exploitation of seniors.

"Leadership is about speaking up and raising awareness of issues," Donovan says. "Take, for example, what Joe Senzoni did on gas prices. That's leadership. That's speaking out on an issue, and more people are now aware. When people are more aware of what's going on, we're better off."

Donovan's wide-ranging platform has won supporters, but it's also led some to question whether he's running for the right job. During a June appearance

child abuse, an outgrowth of the grant above scandal in the Catholic Diocese of Burlington, and for spending \$200,000 out of the legislature that year to combat child pornography.

On policy, the candidates are similar, but some differences are detectable. Donovan favors decriminalizing marijuana to a certain degree, in his view, it should take three years for possession before a pot smoker is charged with a crime.

Norvell says if he were a legislator, he would vote to decriminalize marijuana outright, but as the state's top cop, he is opposed passing a state statute that conflicts with federal law.

On Tiers, Donovan recently joined the chosen calling for a statewide policy for the use of stun guns. Norvell believes such tools should not sit on police shelves for when police can lawfully deploy them.

Although starker differences are

likely to emerge in the coming weeks. Mittens predicts the election could come down to something far more basic than substance or style.

"A lot of voters are going to be making a decision based on that gut instinct: Who do I like better?"

Dean's List

Former governor Howard Dean has a soft spot for Bill Dorelli. An early endorser, he credits Dorelli's mother, Burlington Democratic state-level father attorney Dorelli, with launching his own political career. When he was governor, Dean appointed Bill Dorelli as his secretary of administration and later named him attorney general.

In the Kenner presidential candidate Dorelli has a prominent champion and a loyal attack dog. At a recent press conference at Burlington City Hall, a more-fierce Dean launched a scathing direct assault on Dorelli — without ever mentioning him.

While a scolding Dorelli looked as, Dean said, "there are some in this race who are coming out with a lot of policy positions which have nothing to do with the job of attorney general."

The first, in the job of the attorney general is to stand up and defend the laws of the state of Vermont passed by the legislature and signed by the governor — whether the attorney general likes those laws or not — and that's what Bill Dorelli does.

"This is a state between ambition and experience," Dean said, "and I choose experience."

With TV cameras following them, Dorelli and Dean then climbed the steps of city hall to cast their ballots. Early voting could prove pivotal in a race they're expected to turn on as few as 30,000 voters. Dorelli didn't prioritize having a seriously low turnout, and the attorney general's race is the only statewide contest on the primary ballot.

The only poll of the race so far — a WCAI-TV survey in May that showed Dorelli leading Dorelli 49 to 23 — did little but confirm what most observers already knew: that Dorelli has far better statewide name recognition.

But Dorelli has raised more money. As of July 15, he had raised in \$128,718, compared to Dorelli's \$42,536. Dorelli has also lined up numerous support from labor unions — namely, the Vermont State Employees' Association, the Vermont Teachers Association, the Vermont Sheriffs Association, the Vermont AFL-CIO, the Professional Fire Fighters of Vermont, and the

Vermont Building and Construction Trade Council. Dorelli will need an army of foot soldiers on primary day to turn out the vote — and the labor unions could help deliver the winning margin.

Dorelli has another advantage over his opponent. He's in the news almost every day in popular Chittenden County by virtue of his day job, Dorelli has found himself the center of the two biggest news stories of the summer: the alleged overtime fraud by the state Police Sgt. James Deegan and the abduction and murder investigations of Bill and Lorraine Garner. Dorelli even traveled to Boise — attended — to attend a news conference in a state crackdown on the synthetic bath salts drug.

He's gotten a few black eyes — including the revelation that he was charged with aggravated assault as a teenager. Dorelli also acknowledged, and earnestly repeated, the number of equally-accused judges born in Ireland, but those attacks were temporary: neither news to have slowed Dorelli's momentum.

Dorelli, meanwhile, seems to be less adept at managing a steady flow of bad headlines: a court ruling that orders the state to pay \$2.2 million in attorney fees for the lost data-storage case, another ruling officially declaring that super PACs are allowed to spend unlimited sums in Vermont elections. On July 21, the Democratic state Committee voted against giving Dorelli the symbolic endorsement denied every other Democratic candidate.

One of Dorelli's supporters, state Sen. Claire Ayer (D-Addison), worries that his message isn't being received.

"One of my constituents said, 'I want you to go over and kick him in the shins and tell him to get his campaign going.' Ayer says "We know the work he does, but it's not getting out there."

Some Democratic operatives support privately that Dorelli's campaign machine is sluggish — or nonexistent — after so many years of easy elections. And although he says it's "profiting" to hear from supporters, he doesn't sound exactly thrilled about having to campaign for another two-year term.

"Am these times when I would rather be doing something else — either relaxing or getting more exercise or what ever?" Dorelli asks rhetorically. "Sure. But that is actually a great experience. Once August 29, I'm going to be happy I had this experience."

Whether Dorelli — or Dorelli — will be happy with the outcome, of course, remains to be seen. ☐

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Bird Salen knelt in the dirt of an outdoor classroom on a broad ridge in East Calais. He gingerly set up a primitive trap, propping up a heavy plank with a few stashed traps. "Traps are blind," he reminds his students. The 18 pupils, who spend their weekdays in his class, have come to study primitive survival skills in the woods of Vermont.

What Salen means is that a trap, once set, won't discriminate between "your neighbor's cat" and a wild animal. It's the trapper's ethical responsibility to use caution and check a trap frequently, he urges his students.

By now the trap is in position. Salen gives the trigger a tug and scratches his head back quickly. The simple contraption collapses, the plank slumping into the dirt.

"Watch," says Salen. The students scribble furiously in their notebooks. They've given up a week of their summer to study here at the KEOOHS School under Salen and a handful of other survival-skills gurus. The school attracts a wide variety of students, "everything from the train-hopping crowd to school teachers and surgeons," Salen says.

RECREATION

The excitement of setting a trap is slightly dulled when Salen reminds his students that primitive trapping is illegal except in a true survival situation, when all else is off.

"Have you ever killed anything with these?" one student asks.

"Not on record," Salen replies. "I'll just say that 'they work'."

KEOOHS—where stands for "Reviving Our Origins through Traditional Skills"—is catering to a growing number of adults, teens and children who are curious about primitive skills long abandoned by modern society. Here, you can build your own bow, pourly distilled water in a back-back bark, construct Stone Age tools from rocks and flint, and study the tracks of a bear paws nearby.

"I'm definitely not a doomsdayer," Salen tells us, when I ask why anyone would want to learn, or mimic, skills that modern technology has made obsolete. "But it does cause people to live the thought process of What if the electricity stopped running? Or what if you got lost, and have to spend a night in the woods?" he adds.

These are the sorts of "thought exercises" that I recently live alone, moving to a six-acre farm in Addison County with my husband, I've been idly musing about homesteading. Apparently I'm not the only one preoccupied with self-sufficiency: survival schools have been cropping up across the country for the last 30 years.



Kearney/Woods foreground practices building primitive traps.

Survival of the Fittest

An East Calais outdoors school revives the art of Stone Age subsistence

BY KATHRYN FLAGG

Some students specifically seek them out because they're concerned about the scarcity of oil and the sustainability of an economy that shops food and other goods thousands of miles, others, because they want to be prepared for a worst-case scenario. "People are starting to realize that the status quo isn't a guarantee," says 12-year-old Nicki Armstrong and KEOOHS co-owner Nicki Neddle.

In the fall and a half year since KEOOHS found its home on this mountain side, the teachers have poured tremendous time and energy into their 180-acre rented property. Tracked away on a back road in

East Calais, the school is tough to spot, though the image of a hand-carved arrowhead on a wooden sign points the way.

Salen and a few other instructors live in a house on the property. When I arrive and morning, he leads me past the house and onto footpaths cut through the woods, down steep paths to a stream bed. I followed from a creek, needs and leaves. Later, deeper in the woods, I find a stone-lined natural spring where water flows from a hand-carved stone flume. (The instructors built the spring, Neddle explains, because they "needed a place to hang out and honor the water") There's even an open air gaze

where students can practice self-defense, swing at a punching bag hanging from a tree limb or diet across a rough beam balance beam. The swamps, if you can call it that. Both live a primitive kingdom drained up in a children's zone! —It's March, mostly dry, side of the Mountains. In fact, KEOOHS runs programs specifically for children and teens, and Neddle says he and the other instructors tried to build the kind of school they wished they'd had in their own childhoods.

"I love it that too many kids who don't like throwing sticks or getting muddy or hiding in people," Salen says, but the children and young-adult programs focus on more than play. One program designed for 12- to 14-year-olds brings the kids to the KEOOHS complex one day a week for an entire year of lessons in ecology, natural history, wildlife tracking and other skills. There's a fair bit of fun, of course, in the form of building primitive weapons and clanking open-air stoves.

Plenty of adults enroll, too—some in weekend programs such as the current crash course in primitive skills, others in more specialized programs devoted to winter survival or scouting and tracking. Neddle admits that survival has become something of a fad. "That may be due in part to television's 'wild survival shows,'" as Salen calls them, which he argues have mistakenly excluded and misled viewers. Most, Salen says, are overestimated accuracy that make survival appear much as an extreme sport, rather than a set of tools that Salen argues he can teach to schoolchildren.

"If I can teach an 8-year-old [to build a fire], it's definitely doable," he says.

Among the participants in the weeks course are a couple of juniors from Ford College at Stoner's Rock. The young women came on a friend's recommendation, curious about putting skills in self-sufficiency and independence.

By contrast, instructor Doug Kiersten Weiden, a teacher at Morrisville People Academy, has a practical reason for attending. When a few girls at his school complained about the dearth of opportunities for them to learn the kinds of outdoors skills taught to boy scouts, he and another teacher decided to create a program to do just that. It's a bit outside Weiden's area of expertise as a teacher of design and technology, but he says he wanted to step away from robots and electric vehicles for a little while.

"I don't want to forget, and I don't want the kids to forget, what it takes to be independent from air conditioning and plug in electricity," says Weiden.

Softly, because of my schedule and squeamishness about playing "survivor" in the rain, I've missed this week's lessons on fire knapping and fire building. I also skipped the overnight stay in the debris shelters that were among the students' first undertakings. Under Neddle's careful



Peter Trapp

Last Picture Show?

Hollywood innovation could put an end to Vermont's surviving drive-ins

BY MARGOT HARRISON

Imagine the projector hub at the Furber Drive-In Theater with a piece of history. It's a bulky, 35-millimeter carbox-arc projector from the 1950s, still wired in beside the newer model that owner Peter Trapp currently uses to show movies on his single screen. Bought for \$40,000 in 2003, when Trapp and his wife purchased the drive-in, the second projector could soon be a museum piece, too.

The studio has decided Hollywood's future is digital, and the impact of that choice will be deeply felt in places like this five-laned Route 5 enclave near the New Hampshire

border. In short, advancing technology could spell the end of the American drive-in.

Digital distribution is "the holy grail of the studios," Universal Pictures chairman Tom Pollock told *Variety* in 2010, for a simple reason: Movies are cheaper to ship on hard drives than on multiple film reels. In 2011, the industry journal reported that John Fithian, president of the National Association of Theater Owners, had warned his members that new film prints might disappear by the end of 2013. "Simply put," Fithian said, "if you don't make the decision to go to the digital train

soon, you will be making the decision to get out of the business."

Moviemakers who frequent busy multiplexes may barely notice the change. Merrill Jovan III, owner of Merrill's Roy's Cinema in Burlington (which projects 35-millimeter film) and co-owner of the Majestic 16 in Williston (which is fully digital), says his customers don't remark on the difference.

But in the next few years, locals might get a shock when they decide to pick up the kids and head to the drive-in. Seasonal businesses with erratic attendance, drive-ins give their owners little leeway for new investments. Besides

age, the rise of home video devastated the nation's once thriving drive-in culture, leaving just seven outdoor screens in Vermont (one each in Bethel, Fairlee and St. Albans, and four in Colchester). Will digital technology deliver the killing blow?

Peter Trapp, for one, is not going down without a fight. The New Jersey native is the first to admit he's not a tech expert. But he says his "guy"—a supplier—priced the digital projector he would need to meet the studio's specifications at about \$70,000.

Trapp is still paying off his 35-millimeter projector, and says he's both

to ditch equipment that has "nothing wrong with it." No one has given him a "drop-dead date" when his print run will finish. But when it comes to digital conversion, he says, "You know it's coming. It's like winter. You can't ignore it."

As to the money, he's appealing to the same community that has kept the *Funzie Drive-In* alive for the past 42 years: "The business" website and a Facebook page now entreat readers to "save the *Funzie Drive-In*." As of press time, Trapp says he has collected \$2,000 in donations at the theater. A benefit concert with local band the Corruption Trio is scheduled for August 12.

Gray beamed, with shiny eyes assessing visitors from under his sporting goods store cap. Trapp responds in the negative when asked if he's a movie buff. So why did he buy a drive-in?

For the same reasons many people try to drive-in: nostalgia, a sense of connection to the past, a family bonding experience. When he was a kid in the mid-1960s, Trapp remembers, he came to the *Funzie Drive-In* every Saturday night throughout the summer with his bunkmates from a nearby farm camp.

In 1992, Trapp moved his family from New Jersey to Durham, N.H., where they raise cattle. A few years later, he noticed that the drive-in audience was for sale, along with its adjacent motel (The *Funzie* is one of just two motel/drive-ins left in the U.S. where guests can watch the show from their room) before he made the big purchase. Trapp connected with his three sons. "This is something that you do with your kids," he said. Steven Digo told writer Alice Levitt in 2009: "They feel special because they have a drive-in."

Today, the drive-in still keeps the young Trapps busy; only one employee isn't a family member. The family film supplies bed for the bargain deal at the concessions trailer. Cashiers, Trapp notes, aren't the cash cow for drive-ins that they are for indoor theaters, because customers in cars can bring their own provisions.

And every bit counts, because drive-ins like all theaters face the ongoing challenge posed by cheaper entertainment options such as Netflix, Redbox, and video on demand. By way of contrast, Trapp points to the nearby Bear Ridge Speedway. Live mule-draw racing, he notes, often takes before an experience they'll never be able to replicate in their living rooms. Can a movie do that?

Some movies are still events, of course. On Friday, July 10, plenty of fans popped up to see *The Dark Knight*

Rises on the big screen, undeterred by the tragic theater shootings in Aurora, Colo., early that morning. The film would go on to gross more than \$100 million in its first weekend.

But at the *Funzie Drive-In*, as hour after so before dusk, dozens still had their pick of spaces in the grassy field around the enderbrook projection lot.

"Thirty-five minutes open, you got a dozen cars," Trapp remembered statically on a busy night, he said, but as "cars headed up out to the road by one." A kids movie such as Pixar's *Brave* still draws a good crowd, he added—but not like years ago, when Trapp sometimes saw lines of 500 cars stretching down Route 5. "After 2007, it's just fallen off a cliff," he said.

In the field, some of the early arrivals had camped out on blankets to enjoy the sunset. Among them was a family of

and Sunset drive-ins in Colchester, the *Milton Drive-In*, the *St. Albans Drive-In*.

And all of them, it seems, were owned by the Jarvis family or their relatives. When he was two days old, Jarvis says, his mother bedded him down in the Burlington Drive-In's projection room. When he was older, he claimed the place for games: "It's in my blood," he says. "I miss the drive-in."

Now only two of these drive-ins remain: the four-screen Sunset, owned by Peter Jay Hasty (Jarvis' cousin), and the single-screen St. Albans Drive-In, owned by Anthony Gernache (also a relative), which operates just two or three days a week. The others closed when people started buying home-video equipment, Jarvis recalls.

Will the surviving drive-ins upgrade? Gernache says his film locker has warned him that "35-millimeter film

DECADES AGO, THE RISE OF HOME VIDEO DEVASTATED THE NATION'S ONCE-THRIVING DRIVE-IN CULTURE. WILL DIGITAL TECHNOLOGY DELIVER THE KILLING BLOW?

Stephen from Christmas and Kyle Scott of Quebec and their two young children, all wearing the striped Crusader's logo.

Christmas Scott said she and her husband have been attending the *Funzie Drive-In* to "see we were childhooders" and still come about twice a month. "It's a good experience for the kids."

"It's a drive-in—where can't I tell?" Kyle Scott chimed in.

A few cars over, a group of teens from Windsor and Grafton, N.H., said this was their first visit to the *Funzie*. The drive's "Cheap Eatin'" they chorused.

At 99 per seat and 40 per child over 8, the drive-in isn't that cheap. But it offers customers certain fringe benefits. "They like the fact that they can smoke," Trapp noted. "They have little communities here." Drive-ins, he said, tend to draw an audience of families with small children and dating couples—people who want to see a first-run film with a measure of privacy. And, yes, Trapp said, he has spotted a few ladies from a car antenna on occasion.

Morell Jarvis still remembers a time when drive-ins dotted Vermont's most populous corridor. He ticks them off: the Burlington Drive-In on Shelburne Road, the Mountain View Drive-In in Winooski, the Milton Bay

will probably stop being made as of next year." While he appreciates that development as the "natural evolution of the film industry," he continues, "for us, it just doesn't seem to make sense to invest in that [digital] upgrade. It's really tough to make it go with us screen anyway." By contrast, Gernache's motel, who owns St. Albans' downtown indoor theater, the Welken, plans to invest in digital and 3-D projection.

Losing the drive-ins, which he has in his family since the 1970s, would be "devastating," Gernache says. He speculates that some of his customers might nonetheless attribute to decline to nearby big-box stores such as Walmart, when the real culprit is digital distribution—or an innovation that could send "the death knell for a lot of single-screen drive-ins."

When will theaters be forced to upgrade or die? No one seems to know.

On July 8, Jarvis seated a rare opportunity to chat with Warner Brothers CEO Barry Meyer when he hosted a special screening of *The Dark Knight Rises* at the Majestic 30, co-located with Joe Perini's Leaky. The theater owner had just a question for the studio head, he says: How

soon would Warner stop shipping film prints?

The question rang ironically in context. The digital Majestic was showing *DIM* on a 35-millimeter projector specially installed for the occasion on the order of director Christopher Nolan, an outspoken advocate of film. (Last April, Gendy Althorng of I.A. Weekly reported that Nolan had gathered his fellow directors to warn them that "filmans will be strangled out by the studios unless people—people like them— resist otherwise.")

Jarvis was satisfied with the answer he got from Meyer, who told him in thick in terms of "years" and not months, he says. When it comes to converting the downtown *Key*—which could cost \$700,000—"I want to wait as long as I can," Jarvis explains. "The technology is changing so fast now it's not the time to get on the bandwagon."

Insurance use as higher frame rates and laserlight technology could revolutionize the industry yet again, Jarvis points out. Besides, he likes being able to tinker with his traditional projector.

Trapp puts the upcoming dilemma bluntly: "You don't want to be the first on your block to buy a color TV, 'cause it's gonna break," he says.

For theaters that meet certain conditions, the film industry is offering a financial incentive to update called the "virtual-gate fee" but drive-ins aren't eligible, says Trapp, because they are seasonal and rarely show the same film for three weeks or so on.

In his projection booth, Trapp speculates on how the stadium will proceed. Maybe, he says, they will start charging him more for projector repair than to purchase their outright. Maybe they will require fewer prints, so nondigital theaters need to get at least "one" could curtail it enough so you have to change over."

Trapp remembers what a big step forward his new system was in 2003, with its screen built and FM stereo sound. "In five years," he wonders, "are they changing the tech again? Is it going to be 3-D, 4-D, 4-5D?" If he gets his digital system, will it last 35 years like the carbon arc projector, or be declared obsolete after a decade, like his current one?

"I raise cows," Trapp concludes, "so this is much too exciting for me!"

B Save the *Funzie Drive-In*! Sample the sunset with the *Crusader's Trio* on Sunday August 24. At the *Funzie Drive-In*, doors open at 7 p.m. Kids' tickets are just the Facebook page or write to savefunzie@comcast.net.

Movable Feast

Mobile pizza ovens bring a touch of Italy to Vermont

BY ALICE LEVITT



David A. Paulini

It's hard to deny that 2013 is Vermont's Summer of Pizza. On Burlington's St. Paul Street alone, Sofia Pizzeria will soon join local eatery Pizzeria Verità, just down the street from America's Flatbread — Burlington's fourth. Another Neapolitan pizzeria, Pizzeria Oreo Trattoria, opened in Woodstock at the end of July.

But these fusions can only go so far: restaurants anytime. More elusive are the pizzas of summer — the ones that emerge from mobile ovens at fairs and farmers markets all over the state.

In recent years, Vermont has seen more and more of these mobile ovens dotting its highways and byways. The trend started in 2006, when Rand Wernsmeit, executive director of the Northeast Organic Farming Association of Vermont, got a sustainable Agriculture Research & Education grant for the project: to transform the food served at Vermont's agricultural fairs.

"That didn't go well," basically, the feedback I received was "people come to fairs because they like to eat food locally," remembers Wernsmeit. So NOFA-VT took its oven on the road. Interns now bring it to fairs and events all summer long, where they cook up pies using ultra-local ingredients, often grown on-site. As the area inside its early weeks, says Wernsmeit, it inspired other Vermonters to purchase their own ovens and start for-profit businesses.

While some of these descendants share NOFA-VT's goal of promoting local agriculture, others simply want to serve hot, fresh food to summer crowds. Creativity motivates some mobile pizza chefs, others concentrate on baking pies that would make an Italian grandmother shed a joyful tear. We introduce you to five of the best.

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"Seven days without eating a slice of pizza makes one weak," quips DeAnna Mach. Her uncle, Eric Mach, coined the phrase to describe the devoted pizza chef and her yen for pies.

Twelve years ago, that same Uncle Eric built Mach's original brick oven in a building overlooking Fowler's Flower Brook gorge. Then, Mach baked as many as 600 pizzas a day, which she vacuum-sealed and sold at stores across New England. Tropical Storm Irene's floodwaters all but destroyed the bakery, which is just becoming active again. Meanwhile, though, Mach has another way to share her pizza with Vermont.

In 2009, Mach hit the road with a custom-made, 6200-pound copper oven. At 1100 degrees Fahrenheit, it takes less than two minutes to cook one of her Soppy, thin-crust pizzas. The quick prep allows her to offer lots of topping options.

A longtime member of the Vermont Fresh Network, Mach likes to serve ingredients native to wherever her oven roasts. In winter, the ones chosen such as Vermont cheddar from Southern Farmstead and Cowshed (Northwell Farm's creamy oven-to-table cheese raised for the north). The latter is bassoon on Mach's basic cheese pie over fatty, chunky fire-roasted tomato sauce.

At this year's Vermont Cheesemakers Festival, Mach paired spicy Vermont Scudo and Core peppercorn additively with Rhyndale Farm's Cooksville Cream. But best of all was her pizza featuring a bed of slightly sweet Maplehead Fine Cheese ricotta dressed with pecans shot Mach's brother-in-law had just brought from Georgia. Bauscher blue cheese and mint contributed complementary creamy and bright notes, while fresh arugula added crunch.

MOVABLE FEAST 4/10

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Movable Feast by 70

Much is a people pleaser: the pizzas, two types of locally made, gluten-free crust to customers who need it. But perhaps no one is more pleased with her romantic second occupation than Misch, who says she "dances" each pie into the gleaming copper oven. "The biggest high for me," she says, "is really connecting people with their food."

WOODBELLY PIZZA

Cabot, slice@woodbellypizza.com

Find it Saturdays at the Capital City Farmers Market, Sundays at the Stone Farmers Market, woodbellypizza.com

Proper Academy in Morrisville was the site of Joseph Bourne's first oven. Almost a decade ago, the high school won a grant to teach students to build a clay oven—a lesson not lost on Bourne, who quickly realized he had a culinary passion. After college, he traveled to California, where he worked on farms and in bakeries. Then he returned to Vermont to start his own.

In 2000, Bourne and his business partner, Jeremiah Church, built their oven using mostly salvaged materials. By 2003, their 360-acre Provender Farm in Cabot was providing them with most of their toppings. The result is a fully sandwiched crust dressed with lots of fresh vegetables.

The crust has a local heritage of its own, with the flour coming primarily from Glenora Grains in Bridport. On a recent Saturday at the Capital City Farmers Market, Bourne served a pie topped with craggy lake loaves that resembled like potato chips over slippy slices of tomato and onion.

Most toppings are also local. A neighbor in Cabot provides ground beef, while Bourne and Church make their own sausage from Taggstown Farm pork. On one pizza, they are local beets to play off to Provender's own juicy pears and blue cheese from Nonna's Farm.

Slugs, too, come from Provender. Farmers' choices. They make a great appearance on one of Bourne's favorites: a breakfast pizza with bacon, garlic scapes and cheddar.

If Proper Academy had never recovered that grant, Vermont might never have tasted a slice of Woodbely. "It's funny how life works out sometimes," says Bourne.

food

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Colchester, 588-2744

Find it Saturdays and Sundays, 4 p.m. to 4 p.m., at Sam Mazzari's Farm Market in Colchester, pizzapapillo.com

It tooks simple enough at first: a base of yeast, crushed San Marzano tomatoes topped with grated Parmesan. Then there's the crust, a wash of that solids into the cherry crust. But the final ingredient of the theme pizza is what delivers it: an egg fried inside a single-serving pie in the 300-degree oven. It breaks as the pizza is sliced and turns into a viscous, hollandaise-like sauce as it mixes with the crust.

It may sound luxurious, but Charlie Papalio says his newest pie has been a tough sell to customers unfamiliar with the egg-on-pizza concept. "I joke it's like selling a used car to people," says the pizzaiolo, who spends his weekday mornings hosting "Charlie + Eric + Lisa in the Morning" on WYMT. "But I haven't had anybody who hasn't loved it."

Customers at Sam Mazzari's Farm Market have been loving Papalio's pie since 2010. His menu has grown from two kinds of pizza per weekend to more than a dozen, all sold as whole, 12-inch pies. Many use seasonal ingredients from Mazzari's.

Last weekend, Papalio's oven, built by, carefully showered the crusts with mascarpone, maple-glazed walnuts and Mazzari's blueberries before handing them over for a mere 90 seconds of baking in the oven. She topped other pies with herbs the family grows in home.

Despite his Italian name, Charlie Papalio says he rarely ate the cuisine growing up, owing to his father's postwar death. It was his father's grandfather who introduced him to broccoli and slow-cooked Sunday gravy. After years of study at home, Papalio says, he began to dream of opening a pizza shop of his own. His first real job forced him to defer that dream, but cooking on the weekends made sense. Papalio had his Italian Pappa Basso oven custom-built in Colorado. For a personal touch, his son, artist Charles Papalio, crafted the tiles that decorate the oven's opening. The younger Papalio, a San Francisco resident, helps out helping pies when he's in town, along with sister Stefanie, a fixture at Mazzari's.

Charlie Papalio has been making pizzas for three years, and his second year of month has opened her enough to give him catering gigs throughout the summer on top of his usual weekend duties. "You're paying for the experience," he says. "Most of the guests want to come by



Pizzeria Della Volpe

and look at what we're doing, let's see if you're eating Domino's and saying, 'OK, gotta, help yourself out of these cardboard boxes'?"

PIZZA DELLA VOLPE

Charlotte, 488-6187

Find it Saturdays from Memorial Day to Labor Day, 4:30 to 7:30 p.m., at Point Bay Marina in Charlotte. pizzadellavolpe.com

No spin in pizzamaking is overly trendy in Vermont, but Jeffrey Fox has been a few years after trips to some of America's greatest pizzerias, such as the Original French Pie Pizzeria Napoletana in New Haven, Conn., and Pizzeria Bianco in Phoenix, Ariz., the stay-at-home dad and self-proclaimed restaurateur to replicate the recipe on his own.

A bit of his ditsy but piffling crust shows he succeeded. A smattering of brown char-color the crisp edges of Jean Margherita. The tomato base blazes with acidity, softened by the tones of roasted garlic and chunks of Italian buffalo mozzarella. Be-free eating the pie, Fox's wife, Sue, scoops fresh basil on top.

This is the second year that the Foxes have paraded their tricolor wheels beneath the license plate "PIZZA," at the picturesque Point Bay Marina in Charlotte. Before that, Jeff Fox baked his wares at Lane Pines Campsite in Colchester in an oven made of soapstone left over from a home-kitchen remodeling. Fox's new, lighter oven is the fruit of a chance meeting in line at staples with a former pizza maker who needed to unload it.

At the Foxes' trailer, customers order while pie rather than slices, then head up to the marina store to grab a drink

settled on the dock, they can dig into a traditional pizza — such as one with prosciutto and truffle oil — or a quicker one such as Fox's signature seafood pie, with bread-sliced oysters and Maine baby shrimp in a garlic-and-chili-infused butter sauce.

It's an elaborate finish to a process that Fox says starts with just four ingredients.

OPEN HEARTH PIZZA

Waterbury, 727-412-4844

Find it Thursdays at the Waterbury Farmers Market, Fridays at the Essex Community Farmers Market, Saturdays at the Watfield Farmers Market and daily at the Ben & Jerry's Factory in Waterbury. openhearthpizza.com

What made extreme restaurant owner Chris Jones jump headfirst into the mobile pizza business? "I saw someone else doing it, and I said, 'OK, Game on,'" he recalls.

That competitive spirit has gotten him for Open Hearth Pizza in the only oven in our survey that bakes pizzas seven days a week. This is the third year that Jones has fed visitors at Waterbury's Ben & Jerry's factory, but the first year he's using a new refractory oven that sits on the back of a 1940 Chevy truck. Inspired by as many as four other employees, Jones' original oven now makes the rounds of farmers markets, where he buys many of his ingredients. "I'll trade a slice or two with David Harnishorn [of Harnishorn's Farm Stand & Maple in Watfield] for squash and tomatoes," he says.

Jones' connections with Mad River Valley restaurants supply him with meat for his pies. Open Hearth rents kitchen space from Loonbrook Steakhouse in Watfield, and one smoky pizza features the barbeque joint's pulled pork, along with sauté and buttery roasted mushrooms from Maplebrook Pine Cheese. Classics of juicy pork links from Vermont Meat Company, also of Watfield, are among the strange options.

Though he leads on the local ingredients, Jones differs from many oven owners in not describing Vermont agricultural promotion as his business' main drive. Waters takes him to Florida, where he takes pizza made from ingredients grown at small farms in the Tampa area. Whenever he brings his oven, Jones says he's just excited to make interesting pizza and share it with the community.

"One of the nice things is, we get immediate feedback," he says. "You don't have to wait with us — it's always on." ☐



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Bigger and Better

First Bite: Three Penny Taproom

BY CORIN HIRSHEN

The three owners of Three Penny Taproom seem to be making a habit of choosing empty storefronts and turning them into eateries. First, in 2004, came the original pub on Montpelier's Main Street, a year later, the trio opened the Med Toss in Watfield with Amy Magill followed in 2014 by another Med Toss in Montpelier. Yet, even as they expanded into new spaces, they were chafing against the indignities of Three Penny itself, where chef Matthew Pedersen turned out a modest menu with just a Crank Pot, a panini press and other ancient equipment.

When the sporting goods store next door vacated the premises a few months ago, Three Penny finally had a chance to expand its own kitchen, and to add a dining room. "Matt doesn't have to fly with cropped wings anymore," says co-owner Scott Kerner. "He can spread out and have more creative freedom."

After a quick but intense renovation, the crew opened the restaurant's doors in early July, revealing a modern-rustic décor: a wall-toe full wooden benches around the room, a real, green bar on the walls, and a long communal elm table in the middle.

The new menu has a spare, gastropub ethos, too, with items such as housemade sausage, clam fritters and a chicken pot pie. And, for the first time, Three Penny has a larger bar/booth because known as a matter of that pub



staple when he worked down the street at the Black Door Bar & Bistro, but it was impossible to prepare and serve when Three Penny was limited to a tiny backroom food station.

A starry Monday night seemed like the ideal time to avoid the crowds and check out Three Penny's new fare. But, despite the rain, the bar was lively, and the wait for a table was a half hour. Since the pub doubles as a seating room, we ordered beers (a Bellwether Cellar Door session for me) and waited

near the front window until our table was ready.

The wooden floors and benches lend an Alpine-lodge kind of warmth, but the hard surfaces also amplify conversation and clinking plates. Rather than dancing over the din, my companions and I lost ourselves in the menu, ordering pickles (\$4) and bread with farmer cheese (\$4) while we awaited our table.

The dishes are arranged by size, from "first bite" (such as the pickles) to large

plates. Most of them sounded intensely compelling, skimming the menu was akin to browsing British television, where there are only four channels but you want to watch every one on each. Around us, it looked like industry night. Chef-owner Eric Wurmsch of Waterbury's One of the Wines sat at our table, volunteer-based cocktailer Kelly Severin at another.

Join a hefty crowd of crusty, char-grilled Med Toss bread served, it served as a perfectly canvas for the mild farmers cheese we spread on top, and tasted better still smeared with tangy cultured butter. Along with the tiny plate of pickles and pickled mushrooms, the snack slowly filled us up — especially because we devoured it while waiting through lagged service for our entrees.

We should have saved more room, because what came next was an almost medieval spread: a burger, cucumber-salad-grilled cod, guacamole, tomato sausage with a three-bean salad, and a chicken party. When the dishes bled us red about the clam fritters, we ordered about six of those, too.

The dishes were served at an erratic pace, with some larger plates appearing before the smaller ones. For instance, we were given a bowl of macaroni (\$12) long before the guacamole (\$3). Because we didn't actually order the macaroni,



More food after the classified section. [next >](#)

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the waiter offered to let us keep them for free.

As we waited in, each one we pulled from its steamer, its mustard bath was plump and fresh, but slightly smothered by what we thought might be a touch of smother-o-pasta in the booth. The crucial clue: fritters (34), which comes with an excellent house-made strawberry sauce, was deliciously gild as brown but barely.

The misstep ended there. We were entranced with our chicken party (80), which we perched its buttery, pastry, pieces at the table. Instead, instead meat spilled over, slightly overcooked by wilted herbs. My friend didn't care for the leaves of radicchio on which the party was served, but I loved the jangling contrast between its sweet dressing and the bitter leaves. And the pupu-pa — delivered in a shot glass, sans spoon — was viscous, nutty and fresh, like a wet, grassy field decorated to a glaze.

The wine list at Three Penny is as well curated as the craft-beer

list, he declared, and it was very, very good.

So was ours — an oozing, melty, delicate, sublime burger, topped with melt that spilled over the sides of a crusty house-made bun. It was the size of the table.

By the time we moved on to the summer sautés (\$30), we were about to explode. But each bite of the glistening, tender pork sausage led us to another, and though I was sure they'd been washed with some kind of oil, our water shock, but head. The three-bean salad was a bit of color and tangy and tangy flavors.

We looked ourselves far the bill, then almost gasped at the relatively modest price of nine gluten-free flour \$69. That left some change for dessert, we assumed. But it wasn't another hard choice, either: two pieces of ricotta doughnuts? A few minutes later, we looked into another bowl of fried dough, topped with shaved dark chocolate. They

could have been cheaper and sweeter, but we admired the dessert's chutzpah.

By the time we stumbled out into the beautiful night, we had been at our table for two hours and eaten enough food for four people. It would be easy to order half as much and still leave Three Penny starved. And we will. After our meal, we learned that Three Penny's menu will shift every few weeks to keep pace with seasonal ingredients, and we'd unwittingly visited the week before a transition, as well as a night when Bibeaux was away. We hope the five stays as happy. ☺



THE STAR OF THE TABLE WAS AN OZZING, MELTY, DELICATE, SUBLIME BURGER, TOPPED WITH AOLI THAT SPILLED OVER THE SIDES OF A CRUSTY HOUSE-MADE BUN.

Next to eat, three friends all ordered the same dish: burgers topped with cheese and bacon. After taking a bite, one friend back in his seat with a deep sigh, "Good!" I asked, unsure if he was disappointed or overjoyed.

After a pause, that friend nervously recalled Bibeaux's burgers at the Black Box, and said he enjoyed at their smother sauce. Bibeaux is the only chef who would deliver a burger

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1. **Abstract**
 2. **Introduction**
 3. **Methods**
 4. **Results**
 5. **Discussion**
 6. **Conclusion**
 7. **References**

IN CAROLINA FOR LEADERSHIP, EDITORS, AND OTHERS. CLASSES AND WORKSHOPS MAY BE LISTED IN SECTION WHEN APPROPRIATE. CLASS ORGANIZERS: PG

10

For nearly 20 years, *Madlib's* *Wipe* have traveled through Africa's rural villages, collecting traditional folk songs, military tunes and old folk tales. As champions of preserving the country's traditional music, the two discs hold back in concert. They don colorful costumes, dance and wrangle more than 30 authentic folk instruments. The group last came to Madisonville for a private school concert, and *Down Hall Theatre* co-artistic director Douglas Steiner says called it "the most amazing concert" he'd ever seen at that stage. This Friday, brothers Alexander Selelos, Silela Sedano and Jerry Selelos will perform.

COLLEGE PLAYS
Friday, August 3, 8 p.m. at Theater Hall
The cast at *Madlibville* \$16. Info: 382-3323
www.theaterhall.org

Good Exposure

themselves on the walls, set on the streets and even act as fast as stores that week. As part of Harlem Day Art Center's "Exposed" exhibit—which fills downtown with one rectory and conceptual outdoor sculpture—three Vermont dancers complement the visual feast with an evening of structured improvisation in the gallery. Audience members are invited to roam free, following dancers Hazana Sotricic, Maely Spenser-Schneider and Joe Nelson (collected) as they

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1. 1990-1991

conclusions

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AUG.05 | SPORT

Dragon Riders

Last month Dragonheart Vermont took home a gold medal at Hong Kong's Club Crew World Championships in dragon boating. That makes those racers formidable competitors at the Citizen's Bank Lake Champlain Dragon Boat Festival on Sunday — but the real opponent of the day is cancer. Two thousand paddlers join the fight in water races supporting breast-cancer survivors and honoring those who have died. Show up for a traditional flower ceremony, live percussion, wild costumes and action-packed rowing. The Final Five championship races fire up at 3:30 p.m.

CITIZEN'S BANK LAKE CHAMPLAIN DRAGON BOAT FESTIVAL

Sunday, August 5, 8 a.m. to 5 p.m., at Waterfront Park in Burlington. Free for spectators. Race proceeds and donations benefit the SunVestship. More Dragonheart Vermont cancer wellness initiative info: 800-5478, rideadrdragon.org



PHOTO BY JEFFREY M. HARRIS



PHOTO BY JEFFREY M. HARRIS

AUG.06 | MUSIC

Perfect Storm

This week's forecast calls for Gentle Thunder — and we're not talking about the weather. The California sound-bending artist makes her Vermont debut on Monday with an intimate concert of uplifting world music. What kind of conditions can you expect? "Softness and beauty, as well as power and passion," writes Zane Music Reporter of the Grammy-accosted New Age musician's sonic and spiritual style. Coast on regions of high and low pressure as frenetic riffs evolve into jazz- and folk-inflected arrangements on Native American flutes and the harmonized dulcimer.

GENTLE THUNDER

Monday, August 6, at All Souls Interfaith Gathering in Shelburne. Artist meet and greet, 6 p.m.; music, 7:30 p.m. \$10-25 suggested donation. Partial proceeds benefit the International Council of Therian Indigenous Unimothers. Info: 318-6800, gentlethunder.com

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7:30 am	Coffee and Bagels at Sunrise Rotary tent
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10:00 am	Sambolucada Afro-Brazilian Drumming
10:45 am	Jazzercise performs in Athlete's Village
11:00 am	Vermont Chinese School performance
11:30 am	Community Teams Challenge Cup races begin
	Footworks Performance
Noon	Norfolk Vermont performance
12:30 pm	Breast Cancer Survivor Flower Ceremony
1:00 pm	Burlington Taiko performance
2:00 pm	TOYO Traditional Japanese music performance
	Zamba performance in Athlete's Village
2:15 pm	Team Jazzercise performance in Athlete's Village
2:30 pm	Jeh Kulu Dance and Drum Theater performance
	Hornbeck Boat Raffle drawing
3:00 pm	Top 25 Community Team Championship Races
4:10 pm	Citizens Bank Champ Cup Final Race
4:20 pm	Final Fire Award Ceremony





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VENUE: FESTIVAL OF THE ARTS 300 W. 10th St. 3 p.m.-7 p.m.

films

SHANE A-10. Gary, Terry, Island playgroupers. Another movie on the same subject as the first. 10 p.m. in the bay for info call 321 and under info 425-2285.

food & drink

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Figure 1

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AMBIE Location: Artists of Champlain Valley 257 West St. (across from Grand Hotel & Light) Burlington Info: 954-8940 burlingtonambie.org

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music



Perfekt, Tigermuck

Perfect Trainwreck! From once Bow Thayer — who thanks her 40 but not 45 — says her began the Tweed River Music Festival out of frustration. “I was pretty much impossible to get into the bigger festivals like Bonnaroo or Glastonbury at the time without being represented by Live Nation,” he says, referring to the behind-the-scenes promotion company that’s presently trying to merge with Ticketmaster. Instead of paying exorbitant booking fees just to play early admission sets to a middling audience, Thayer thought, why not host his own summer fest featuring local, unsigned bands?

His answer, in 2009, was the Tweed River Music Festival, which is set to

kickstart a Boston-based metal band with a clearly European following, exemplifies Thayer’s class.

Josh Hager, formerly of the Electric Blue Tapes, is also slated to offer nothing out of the ordinary headliners with his current band, Curvey 2 and the secret pockets of hope and resistance.

Other festival highlights include Township (a four-hole, full-on rockers), Waydon Speed (Vermont speedsters on their) and Caravan of Thieves (playful grayer beat stompers). Thayer says he makes sure that all bands see good and well, and have all the beer they can drink.

“I have to say,” says Gilis, “they don’t end up staying on anything. They treat their friends like gold.”

states that don’t necessarily sound like the Grateful Dead but are certainly inspired by that band’s mid-career studio work.

Other Trainwreck members are Jeff Berlin on drums, Jimmy Glick on bass, Chris McCloskey on pedal steel and James Lake on piano.

The band recorded its forthcoming third album, *Kids*, at Thayer’s newly finished home studio in Stockbridge. His was modeled after Band member Levin Helm’s studio, which is where Trainwreck recorded their first release, *How Thayer and Perfect Trainwreck*. The life-drummer and musician also lent his name once and twice on Thayer’s solo albums, *Spinal 0 All*. *Kids* is a follow-up to Thayer’s 2010 album, *Bottom of the Sky*, though

couldn’t keep it together, because we were young and stupid.” The band members’ reunion will mark their first time playing together — or even seeing each other — in 20 years.

Also on Thayer’s docket is *Headlight*, a collection of his last 10 years of songwriting in Vermont. The record will be sold exclusively at the festival prior to its August 7 release in the public.

Unlike last year a Tweed, which bowed closed and ran cooler, the 2012 fest won’t boast quite such a big stage name.

“Boulder did us a solid by playing our festival for less than he usually gets,” Thayer says, “but it was still very expensive.” To get the festival out of debt, locals

Trainwrecks and Tweed

Bow Thayer puts on a show BY JOHN FLANAGAN

begin its fourth annual three-day run this Friday, August 3. Thayer says he expects bigger stages and video screens will help make the festival “more pro than ever,” though he intends to keep the capacity at 30,000, and the location on the banks of the Tweed River in Stockbridge, at the junction of routes 300 and 100.

The Greens and Anders (2010) are two of the festival’s longest-running staples. A songwriter from Boston who says her sound is somewhere between Markus Jordan and Eddie Money, Gilis considers Tweed “just the greatest.”

“In Boston, she says, ‘I’m always playing on the same night as someone I want to see. At Tweed, you get to see all of your favorite bands in two days.’”

Thayer takes pride in his festival’s diversity. “We’re not just like a roots festival or a blues festival or a jam-band festival or a bluegrass festival,” he says. “We got it all.”

Thayer’s own Perfekt Trainwreck anchors the festival. The Stockbridge-based band materialized in 2007 after Thayer had defied for years from band to band, trying to make it on the Boston music scene.

“I felt like I was playing music just to fit in with a bunch of other bands,” Thayer says. Inspired by the Band, whose Thayer considers “a bunch of family dudes that moved up north to make music,” Thayer relocated to Vermont in search of a new identity.

After rigging up and striking down a notable country-grunge band called Elbow, Thayer founded the Boulders, who scored a hit, “Mountain Radio,” on the 1990 show “Viva Radio.” The Boulders last performed at the 2010 Tweed River fest, spending for one night only.

While the Boulders played rapid, jagged, staggered bluegrass, Perfekt Trainwreck deftly smoothes classic rock with thoughtful

the former’s lyrics venture farther into politics and social concerns.

“It’s going to be a very open, kind of therapeutic record,” Thayer says, though he’s quick to add that the album isn’t precisely “70% all based on the notion that, as we live here on Earth, we’re living here in Eden, and we’re creating a utopian out of an abundant society.”

Though *Kids* won’t be available until January, Thayer plans to release his first with the reunion of another longtime band, Seven League Boots, who will release a reimagined copy of their album *27 Songs* at this year’s Tweed.

Kids served up much punkier tunes than have Thayer’s other projects, and showed signs in the ‘90s and ‘00s with Red Dharma, Riggs, Green Day and Pearl Jam. According to Thayer, Riggs Against the Machine ended KJB as an early influence.

“We disbanded before we had a chance to show,” Thayer laments. “We just

volunteered to play for free at a Winter Tweed, held at Pine Mountain last March.

The absence of a nationally renowned name simply underscores an essential value of Tweed: that great bands are close at hand.

To show festivalgoers just how much fun they’re having, a doc short last year by Grey Ray Films, *Tweed River Music Festival: A Documentary*, will debut this year, as will *Newcomers and Tweedies*, a doc can catch a sneak peek on the festival’s website. Judging by the enticing clips of cold streams, hot grills and tents stretched out over evening, verdant fields, Tweed seems the perfect place to watch a Trainwreck. ☺

Tweed River Music Festival Friday
August 3 through Sunday August 5 in
Stockbridge (410/614-0410).
tweedrivermusicfestival.com

SOUNDbites

BY DAN BULLS

Unhappy Trails

On Saturday, August 4, the Tupo Music Hall in White River Junction will close its doors for good, ending a nearly two-year experiment in mainstream entertainment in the Upper Valley. But when New England-based blues band Dr. Buzzard's Original Headbangers on Saturday night, the curtain will drop on a historic and unfortunate final chapter of the club.

Two weeks ago, we reported that a fundraising festival was in the works at the nightclub for the weekend of August 11 and 12 to benefit deserving organizations in the WJF community and perhaps by the foundation for future events to take place in the venue once TMIH leaves (Soundbites, July 18). The lineup was to be curated by Burlington's **ROCKING PORTRAIT** via her own promotion company, Light & Air Productions.

Search peevish, right? But hold on a second. This at Tupo Music Hall, where one covering misadventure seems to have been on tap.

Last week, TMIH's website posted a curious note discussing your knowledge of the festival. Here's what it said: "We are having rumors about, and read in the newspaper, talk of a festival at Tupo Music Hall. Contrary to what is being published (and by the way we are not having, nor do we plan to have, a music festival of any sort in White River Junction, anyone who claims to be holding a music festival on our behalf is doing so without our knowledge, consent, or support)"

Well (adding hands off), I guess that's that. Move along, nothing to see here. Except for a pretty little detail. Namely, Tupo had previously given credence to said "rumors" read in "the newspaper" (Gee, wonder which rag they meant?)

In an email to Seven Days dated Saturday, July 14, Tupo owner **ROBB NORTON** confirmed a festival was in the works for the club. He wrote: "This fundraiser is an opportunity for us to do [and] raise some money for a good cause(s) before leaving White River Junction and might allow us to look back shows in a partnership opportunity with Becca's organization in White River."

Oops. What the hell happened? Good question.

Hayward, unsurprisingly, declined



to comment on the matter — he's apparently not a fan of "the newspaper." His client is at the and Photos had a falling out, which, according to Photos, got ugly at times. But, frankly, who cares?

In most cases this would be a total non-story. Film for special events always and everyone at venues around the state all the time. But what makes this instance so strange is the lengths to which Hayward has gone to make screen the public, first close the club's future, then the festival.

If you recall, when the Valley News first broke the story in late May that the club was in danger of closing, Hayward presciently denied the report, stating in a newsletter sent to customers the day before the VNR piece ran that, while the club was strapped for cash, they had no plans to close it. Then, about a month later, Hayward announced the club would indeed be closing. Then he confirmed plans for a festival at the venue. Then he denied ever knowing about such plans — and three TD weeks the lie in the press.

Look, I don't want to kick TMIH when it's down — and about now, that if I could chat privately with Hayward for a bit?

Listen, Scott. No one is happy about Tupo closing. And I'm honestly sorry the venue didn't work out. I'm even willing to let bygones be bygones and overlook that you impugned the credibility of me and my employees with a fairly well-publicized dig on your website. You're probably under a lot of stress at the moment. I get it. But in the future, might I suggest being a little more honest and forthright? Had

you simply laid your cards on the table to begin with, you would have spared yourself all this backtracking. And you would have spared "the newspaper" from having to call you on it.

BiteTorrent

On a lighter note concerning TMIH, the club's second-to-last show features a trio of bands offering a blast from Vermont's musical past. On Friday, August 3, **BETTER DAYS**, **DAVE BROWNE**, **SARAH BARD** and **YOUNG** will take to the TMIH stage as part of a two-night VTR run that also includes a date at the Roney Hall in Shrew on Saturday, August 4. All three bands were active and popular in the early 1970s, which

makes them more than welcome on its golden age of local music in northern New England. In fact, **Woman** recently pressed a book, *Old Times, Good Times: A Rock and Roll Story*, all about those heavy days and nights rocking together — and overseas mistakes — around the region.

Vermont's favorite nighttime babe — yeah, I'm old and geez call her that, even though she's no longer an *Amherst*er's babe! — **ANNE MCKEEL**, recently announced she'll be touring with indie-folk favorite **THE NEW** in September, in support of her excellent and globally acclaimed 2012 record, *Young Man in America*. Unfortunately,

SOUNDBITES BY PIP



Follow @DanBulls on Twitter for more music news. Dan blogs on Soundbites at www.soundbites.com/dan.

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JANE BROWN, JANE BROWN, JANE BROWN

THE RED JUMPSUIT APPARATUS
SILVER, JANE BROWN, JANE BROWN

FREELANCE WHALES
MONTGOMERY

GIRLS ROCK VERMONT SHOWCASE

HOLLYWOOD HAITI

LYLE LOVETT & HIS ACUSTIC GROUP
WILLIAM, JANE BROWN

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ANTHONY BROWN

GOGOL BORDELLO
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soundbites

CONTINUED FROM PAGE 35

the Ben Iver does don't currently include a Vermont stop — the closest they'll come is Saratoga Springs, Boston and Providence. But Mitchell does list a string of TBD "Reunvening Tour" dates (her home state September 27 to 30) stay tuned. In the meantime, perhaps you can busy yourself with conversation on the web. We're welcome.

On a sad note, **CRASH+HOTELS & MOTOR CITY** is calling it quits, citing the need amount of "artistic differences." However, Mitchell says her got some new projects in the works to continue making music that **PRINCE**, the **BLACK KATY** and **AMERICAN** would make babies to Thru!

Welcome home, **JOE BANOWSKI**! The Nashville-based, Vermont-born guitarist — and a born-ide member of the ridiculously named Davidson family — will give a nice performance on native soil with his trio at the **Flintspace** on Friday, August 3. Davidson has been making waves in the **Music City** jazz scene and has become a sought-after player in his adopted hometown. Still, it's nice to see him come back to where it all began.

Last but not least, by the time you read this, I will have bashed in the folk-cab glory of the Newport Folk Festival, pretty much just to catch **ANDERS SPARKS**, **JAY KARRAR**, **THE YAKS** and **WILL JOHNSON** getting their Woody on via their Guthrie tribute project, **New Multitude**. In order to go, I'm writing this column earlier than usual, so I haven't actually seen the show yet. But let me tell you what I was awesome. (That's right, I just flat-reviewed the band. Don't try that at home, kids.) Anyway, I bring it up because Parker just announced a string of dates alongside Johnson, including a house show in Montpelier on September 25. No, I can't tell you where it is. But if you're interested — and based on their NFF performance, you damn well should be — you can buy tickets through his website, andersparksonline.com.

PHOTO BY JEFFREY HARRIS



Jim Chen photo



© L. W.D. Johnson, Jeff Harris, Jim Lippert, Andrew Parker



Listening In

Dear reader, this week's delivery will include a couple segments in which I'll use a regular sampling of what was on my iPad during the CD player night. (No, I'm not a CD player night. I'm not.)

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BEANWATER CAFE (Indoors)

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BLUES HARBOR (Indoors)

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RED SQUARE (Indoors)

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RED SQUARE (Indoors)

PHOTO 3

CLUB DATES

RED SQUARE: The Newfingers (Johns Mall) 7 p.m., Free. 3 Jap Waves (Pop Rock) 10 p.m., Free.

central

BAWDED: AC/Hellcats (Lizz) 11 a.m., Donations.

THE SKUNKY IN MEAT: Kelly Miller (Large Warehouse) 8 p.m., \$5-10 donation.

northern

RED S KINGS: Cody Michaels (Grand) 7 p.m., Donations. Ten 24 (Pop/Rock) 1:30 p.m., Donations.

RYDER HOUSE RESTAURANT: Swamp Ties (High, Campus) Free.

SWEET CASCADIA B&B: Jeff John and Julie Campbell (Jazz) 1000, 10 p.m., Free.

MON.06

hurlington area

LO LOUNGE: Family Night Open Jam 10:30 p.m., Free.

CLUB HETERONORM: RTV118 (Rock) 10 p.m., Free.

MANHATTAN PIZZA & PUB: Karaoke 8 p.m., Free.

NEXTAK'S JAZZ MONDAY: Youth Community (Jazz/Funk) 8 p.m., Free. 501 10 p.m., Free. 501 10 p.m., Free.

ON TAP BAR & GRILL: Open Mic with the 101s 7 p.m., Free.

RADIO BEAR: Brian O'Connell (Jazz) 8 p.m., Free.

RED SQUARE: Karaoke 8 p.m., Free.

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TUE.07

hurlington area

LO LOUNGE: 10:30 p.m. with DJ, 10:30 p.m. with DJ (Pop Rock) 10 p.m., Free.

CLUB HETERONORM: Valerie O'Neil (Pop) 10:30 p.m., Free.

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A Little Bit Country

on his latest album, *Believe Me*.

LYLE LOVETT showcases the versatility that

has made him a star, delivering a collection

of favorites — and largely obscure — cover songs

that span the various landscapes of folk,

country, blues and jazz.

But even performing someone else's music,

his inimitable style and grace lead the project's

singles, doublets and

on Tuesday, August 7.

LYLE LOVETT'S HIS ACoustic

GROUP play the Concerts on the Green at the

Shelburne Museum.



TUE.07 // LYLE LOVETT (SINGER-SONGWRITER)

WED.08

hurlington area

LO LOUNGE: Gutsy Harmon (Jazz) 10:30 p.m., Free.

CLUB HETERONORM: Valerie O'Neil (Pop) 10:30 p.m., Free.

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CLUB HETERONORM: Valerie O'Neil (Pop) 10:30 p.m., Free.

WINKY WINKY: Gutsy Harmon (Jazz) 10:30 p.m., Free.

CLUB HETERONORM: Valerie O'Neil (Pop) 10:30 p.m., Free.

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100% COUNTRY: Gutsy Harmon (Jazz) 10:30 p.m., Free.

CLUB HETERONORM: Valerie O'Neil (Pop) 10:30 p.m., Free.

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Color Keys

Carolyn Shattuck, WalkOver Gallery

Just through the WalkOver Gallery's screen door on Bristol's Main Street, a row of colorful collaged works greets visitors. The series of small cut-paper and print works jostles the eye with bright hues and geometric patterns, inviting viewers to linger over their lively surfaces. Their creator, Carolyn Shattuck, is a Boston-based artist with nearly 30 years' experience working in diverse media. Her exhibition at the WalkOver encompasses works in printmaking, book arts and collage. Seen together, they present a cohesive visual vocabulary of blacky shapes and surprising color.

Shattuck's artwork is rooted in the practice of printmaking. In the large prints she shows upstairs, individual monochrome plates printed over each other create subtle, layered environments of color, pattern and line. Near a huge, arched window at one end of the upstairs gallery, Shattuck's handmade books are arranged across a large table. The often-lighthearted mini-creations are fun to handle, beautifully constructed and frequently created from printed elements. Shattuck's collage works on clipboard, which are shown on both floors, feature multicolored, printed fragments of paper cut and collaged to create beyond expectations.

Shattuck's exhibition, titled "Key West Inside/Outside," centers on the contrast between the natural beauty of that Florida island and the vibrant Bahamian culture that thrives in its neighborhoods. Shattuck, who spends four months of the year in Key West, says the place reminds her and her husband of Okinawa, Japan, where the couple lived for three years in the early 1970s. "Okinawa and the Keys are on the same latitude," the artist explains, "the weather is subtropical, and the lifestyle has a sentimental familiarity. We love the water."

Shattuck's works are a play of contrast, interrogating what she calls the "vocabulary of the Bahamian village, with chickens and maize and dogs and cats and people sitting out on their porches yelling across the street," and the serenity of the island's shoreline and wildlife.



WHILE SHATTUCK'S NEW COLLAGES ARE UNAMBIGUOUSLY THE BRIGHTEST AND MOST ENERGETIC, HER LARGE PRINTED WORKS CONVEY CALM.



etching of a one-legged bird, which stands on a rectangle of bright, yellow-green paper. The contrast between fabric-like patterns and organic swirls, and between the blues and bright green, suggest a lively interchange between nature and culture.

While Shattuck's new collages are unambiguously the brightest and most energetic, her large printed works convey calm. In "Mangrove III," a dark shape winds its way down the center

REVIEW

of the piece, its tentacle-like lines cascading toward the edges of the work. Pale blue

and green, gauzy layers hover over darker prints with linked, almost linear patterns. Some passages are linear patchworks of swirling parallel lines, resembling in serial view of farmland. Elsewhere in the work, representational images of a turtle and a bird are plainly visible, coexisting with areas that are purely abstract, layered combinations of color, texture, form and line.

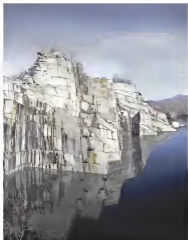
The central black shape in "Mangrove III" was inspired by the trees that grow along the gulf side of the keys. Shattuck and her husband often kayak through the mangrove roots, she says, sometimes getting stuck among them. The artist calls the water-based roots "wonderful shapes," and explains the allure of that tropical environment: "It is a feeling of serenity to be surrounded by nature. You are in a different world."

Moving between the collage works that contrast nature and culture and her more ethereal prints, which focus on nature itself, the viewer sees a reflection of Shattuck's immersion in the particular beauty of Key West. In the space of three decades, yet carefully crafted works, the joyful patterns of island life and the serene patterns of nature converge, offering viewers a refreshing glimpse of both.

AMY BAHN

1 Key West, Inside/Outside "gateways by Carolyn Shattuck, WalkOver Gallery, Bristol, through August 24. Shattuck will give an artist talk on August 16 at 6 p.m. Info: 403.2395





Vilu Niller & Terry J. Allen *with cameras in hand*, Terry J. Allen has documented combat zones since 1983, from the El Salvador civil war to the most recent war in Iraq. But she's also shared her camera as cultural tool in her East Montpelier pond. Her posterly photographs of the swimming fish could easily be mistaken for watercolor. Equally compelling are her photos of a burnt granite quarry (captioned "David of people, it was a spectacle populated by a graphic archive of what humans and their machines left behind," she writes). You'll find Allen's photography, as well as Vilu Niller's paintings of the Hawaiian landscape, in a show called "Transformations" at the Vermont Superior Court Lobby in Montpelier through August 31.

SHIMMER SHOW *Work by Joan Hoffman Lynda Maltzberg, Jennifer Quinlan, Vivian Arns, Corrinna K. Corrinna Adams, Patti Tsakopoulos, Cori Sullivan, Van Hyer and Gail Sheppard* Through September 10 at Maltz building in Burlington 860-810-7886

"WAKES OF REVELATION" Paintings and prints from more than a dozen of the world's leading surf artists, including Wade Goodenough and Patsy Lopez. Also on view surfboard art and more. Through August 31 at J&K Gallery in Barre on the Rock 860-861

WINDS OF POP-UP GALLERY DISTRICT More than 50 Vermont artists have transformed vacant retail spaces, plus the Windwood Antique Center into temporary art galleries. Through August 4 it winds its location in Rutland

central

20TH ANNUAL QUALITY EXHIBITION More than 50 quality Vermont County paraprofessionals in a quilt challenge are showcasing their artistry and demonstrations. Through September 23 at Bellows Falls Farm & Museum in Woodstock 860-457-2333

ARTISTS' EXPOSITIONS Works by a variety of media by New England artists. Through August 31 at Maltz Gallery in Barre on the Rock 860-861

AND BEYOND: "What We Cannot Say" An exploration of the body's secret world, dedicated to the doctors, nurses and staff at CHVH. Through September 3 at Central Vermont Medical Center in Rutland 860-860-8600 or www.vhmc.org

TRACY SILVERMAN

An interactive performance with the audience invited to participate in fun and experimental ways. For all ages.

**MONDAY, AUGUST 6TH
at 7:30PM**

FLYNNSPACE

FREE ADMISSION

presented by



**Orchestra
Engagement Lab**

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Sponsored by: VLEO • Vermont Arts Council • National Endowment for the Arts



"The greatest living exponent
of the electric viola"
—BBC Radio



Time Machines: Robots, Rockets, and Steampunk

Now on exhibit

Creations of the future from the Clark Center to Robins the Robot. Toys, decorative, graphic and fine art representing the Golden Age of sci-fi—the 1950s 1960s — as well as work by contemporary artists and designers.

MAJOR EXHIBIT

NATIONAL EXHIBIT



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IMAGINE.

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art

CENTRAL ART STALL SHOWS # 7615

THIS KISS SHOW An interdisciplinary new bonds by Edward Burtin and outdoor gallery 200 Hendrick. In celebration of the 100th anniversary of the 1913 Armory Show, through September 30 at the Hendrick Gallery in Hendrick. Info: 761-5172

CHRISTIAN TUBAU ALONSO "Visions of the Earth: photographs that invite the viewer to contemplate the consequences of nature, from the edges of a storm to the sea and the people who are left at the end of the world." Through September 30 at the Tubaú Museum in Hendrick. Info: 761-5172

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CONRAD B. PLATT HOBAN "The Art of the Human Spirit: photographs that invite the viewer to contemplate the consequences of nature, from the edges of a storm to the sea and the people who are left at the end of the world." Through September 30 at the Tubaú Museum in Hendrick. Info: 761-5172

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"Take Me to the Fair: An Addison County Tradition"

This season, fair lovers can experience the sights and sounds — without the crowds or the heat — at Middlebury's Henry Wadsworth Longfellow Museum through November 30. "Take Me to the Fair: An Addison County Tradition" features photography, and history stories, for posters and ribbon from the Addison County Fair and Field Days. Connecticut photographer Markham Shaw documented last summer's event, and his work is displayed beside historic photos and ephemera from as far back as the first Addison County fair in 1844. Featured: "The Road to the Fair" by Markham Shaw

THEODORE ROBERT FORBES "The Art of the Human Spirit: photographs that invite the viewer to contemplate the consequences of nature, from the edges of a storm to the sea and the people who are left at the end of the world." Through September 30 at the Tubaú Museum in Hendrick. Info: 761-5172

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VINCE MILLER & TERRY A. ALLEN "The Art of the Human Spirit: photographs that invite the viewer to contemplate the consequences of nature, from the edges of a storm to the sea and the people who are left at the end of the world." Through September 30 at the Tubaú Museum in Hendrick. Info: 761-5172

champlain valley

TOY TO TOY Work to play artists who have borrowed the policy artist's spirit to donate up to 100 toys to the Toys for Tots drive in Shelburne info: 453-4033

CAROLYN SHAFITZKY "My West 'Incorporate' West" collages that celebrate the energy of the West and artistic expression. Through August 24 at Walker Studio & Sculpture Room South End info: 453-2388

FRANK AND MELISSA In 1994, Frank the Bandit and Melissa the Artist began their love affair. Through September 3 at Westport Artists Center on Westport info: 358-4198

DANIELA KUBITZKY Working in my Element in a Classroom. 1998. Acrylic and mixed media. Through August 10 at the Carling Studio in Westport info: 436-0057

DEANNA WELSH GRANGE "Tastily Intense," paintings that explore individual emotions. Through August 3 at Joyce Irwin Gallery in Montpelier info: 860-149-3543

DR. TIM MAYER Inspired by Mary Jackson, John Dalton, Henry Cavendish and James Watson. Through September 16. **SARAH LANE** A 10-foot long wooden contemporary sculpture of March 2011's Florida State National Furniture Showings of Furniture. Kettle (Through August 14 at Joyner Gallery in Montpelier info: 358-1096)

ROBERT GROSS Large-scale & glowing suspended painted photographs of the world's last 100 birds. Contemporary. Montpelier and Torrington. Through September 14 at Rudy Bailey Gallery in Montpelier info: 358-4050

TOXICITY TO THE NAIL: AN ADDICTION STORY Montpelier. Photographs of the 200 files by Max Muen-Bian (Blue Hills) and early 20th-century nail polish. Montpelier. Photographs and artist's photos of her nail studio. Montpelier. Through November 10 at Henry Shattuck Museum in Montpelier info: 288-2337

THE DELIVERY OF DECEITS A sculpture for each of the 12 years of the modern human epoch. Through August 31 at Grand Vermont Museum in Montpelier info: 424-2387

TOM HERRIN & DORIS LAFONTAINE Max Herrin's Revolution: Remains from modern landscapes painted with watercolor in red, medium blue and white. Montpelier. Through September 14 at Walker Studio & Sculpture Room info: 453-2388

VERMONT WATERCOLOR SOCIETY ANNUAL EXHIBITION Local Vermont artists. Through August 14 at Walker Studio & Sculpture Room info: 453-2388

WHAFF'S FISHING IN A BASKET Art in the garden, home, and other everyday life. The gallery will accept in-kind donations to be sold in support of the annual event and art project. Through September 16. **KATHRYN MULLIGAN & BRIAN DUNNEN** "The M-V List" all paintings by M-V List. Sculpture by Brian Dunn. Through August 30 at Grand Avenue Art info: 347-4516

TWENTY-ONE WAYS WITH TOUCHES OF COLORED One of a set of 21 prints by members of the North Department of Art. Through August 14 at Jackson Fine Art in Torrington info: 288-1827

BURLINGTON

BILL CLARK & HARRY J. PIERSON "The Classics" nine small-scale paintings of women by Clark. "Sons of Heaven" paintings by the artist inspired by songs from the American Civil War. Through August 14 at Grand Avenue Art info: 347-4516

CATHERINE H. GILBERT "Power: representations" paintings by the world-renowned practitioner of contemporary mixed media. Through August 24 at Walker Studio & Sculpture Room info: 453-2388

FRANKIE LYNN, SARAH & COLLEEN Kentucky Art City. Through August 14 at Walker Studio & Sculpture Room info: 453-2388

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SUELY BORTON Paintings, wood carvings and sculptures. Through August 14 at Walker Studio & Sculpture Room info: 453-2388

ELIZABETH HARRIS "The World is a Stage" Through August 14 at Walker Studio & Sculpture Room info: 453-2388

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ARIES (March 21-April 19) The astrological community suggests that you now have a lot in common with the legendary Norse Viking warrior. Men in the World – adventurous unpredictable – interesting. Lady, are you a twin? To create your horoscope, I have therefore borrowed a few selected details from his old campaign descriptions of his. Here you go. In the getting started you will be the 8th of parties you don't even suspect. Although it will be able to see your children from outer space. Up to one-third of your bodyweight will be provided. Your telephone will always have good reception even in a subway 100 feet underground. Penetration will give you money. You could receive your reflection in a starting event – and win. You'll be able to keep an eye on the past while looking into the future. When you start a Googol say "Good-bless you!"

TAURUS (April 20-May 20) Psychologist Laura Barcelona said the dream we have at night are "the most of your pressures which have found no letter of problems which bear a person to which the known no solution and to which the dream finds none." That sounds back about it. It's true. Why even bother to remember that dream? Because we are often not consciously aware of the desires they reveal to us. By perceiving our buried psyche material in story form, dreams give us insight into what we've been knowing. So even though they may not provide a solution, they educate us. Take heed. Taurus' top upcoming dreams will provide useful information you can act to fix one of your longstanding dilemmas.

GEMINI (May 21-June 20) When French composer Georges Auric scored the soundtrack for Jean Cocteau's movie *Blood of a Poet*, he produced "low music for love scenes, game music for game scenes and funeral music for funeral scenes." But Cocteau himself had a different idea about how to use Auric's work. For the love scenes he decided to use the funeral music. In the game scenes the love music. And for the funeral scenes the game music. In accordance with the cosmic astrological answer, Gemini, I recommend that you experiment with that style of making and matching. Have fun! (Source: A Real French Reader by Rob Bridgeman.)

CANCER (June 21-July 22) "Right now we're excited at the idea of being 'reels' that he's going to be introduced very soon," wrote A.A. Milne in his kids story where the Pooh that's got permission for how to avoid the welcome fantasies that are nipping at you. Cancer, if he or she has invited you to do some engaging and important labor of love. Make yourself. You need to be needed – even more than usual. PS: Hermit what? No, advice: "Be a lamp or a flower, or a ladder."

VIRGO (Aug. 23-Sept. 22) A few years ago a Malaysian man named Lim Soon Hee arriving to Kaine Homs "looked" for 20 minutes. He sat on a board covering a pile of underwear stashed and worn. The fact that he had come to his own waistcoat he said that Thai devils like him are protected by their religious duties. I advise you not to try a stand like that. Virgo – including metaphorical virgins. This is no time to take in your own pieces. Or deal in your intended fantasies. Or deal in your nagging doubts. Or be gripped in your self accusations. You need to be free from the pains of your mind that try to keep you.

LIBRA (Sept. 23-Oct. 22) On a spring day in 1873 an engineer named Martin Casper de-buted the world's first telephone. He placed a call as he walked along a New York City street. The phone weighed two and half pounds and transmitted a crack. Later he joked that no one would be able to talk very long on his invention since it took a lot of strength to hold it against one's ear. Think of how far that strength. If you have this same voice then Libra. How imagine some important aspect of your own life that is an inferior negative state at this moment but could one day be as natural and fully developed as cellphones have become. Are you willing to work hard to make that happen? Now's a good time to internally try conversation.

SCORPIO (Oct. 23-Nov. 21) In the coming week, you will love some cold and self-committal you've too hungry for power. Likewise if you act too brazenly intelligent, you may alienate potential helpers who act out as mentally well endowed as you. One other

CHECK OUT ROB BRIDGEMAN'S EXPANDED WEEKLY



Leo

(July 23-Aug. 22)

You're been making pretty good progress in the School of Life. By my estimation, you're now the equivalent of a sophomoric. You've mastered enough lessons so that you can no longer be considered a freshman, and yet you've not yet a lot more to learn. Are you familiar with the etymology of the word "sophomoric"? It comes from two Greek words meaning "wise" and "fool." That'll be a handy way to think about yourself in the coming weeks. Be smart enough to know what you don't know. Outrigger the voracious curiosity necessary to lead you to the next rank teachings.

Having Scorpio built to be ferociously miserable that you into the emotional maelstrom that's available. In saying these things, I don't mean to sound as if I'm warning you to defend yourself down and down your strengths. Not at all. Rather I'm trying to let you know that the best way to get what you really need is to take your self-expression to the unique circumstances you find yourself in.

SAGITTARIUS (Nov. 23-Dec. 21) For a while, French writer Honoré de Balzac (1798-1850) was very poor. He lived in a place that had no heat and almost no furniture. To enhance his environment, he resorted to

the use of fantasy. On one of his bare walls he wrote the words "Imagined painting with ornamental colors." On another he wrote "Tadpole (pencil with white ink nibs)." On the empty fireplace he declared "Picture by Raphael." Thus the life of the imagination helps I encourage you to summon in the coming weeks. Significantly. So much of what you need will come from that simple magic.

CAPRICORN (Dec. 22-Jan. 19) It's an excellent time to reinforce your goals and topics inside models, theories and expose traditional rivers. Argue and arguing in your environment that do not fully deserve the power they claim should get the best of your exorbitant skepticism. When you're done cleaning up those matters, turn your attention to your own inner state. There might be some good work to be done there. Can you think of any hypothesis that needs form? Any excessive self-importance. That could use some tamping down? Any potential that would benefit from a cozier dose of acceptance?

AQUARIUS (Jan. 20-Feb. 18) In old China people used to cook themselves by dipping hot drinks after taking a bath they buried the extra water from their skin by using a wet towel. When getting a friend they shook their own head instead of the friends. To meet a new house they built the first. You're currently in a phase of your astrological cycle when this kind of behavior make sense. In fact, I suspect you're most likely to have a successful week if you're ready to reverse your usual way of doing things on a regular basis.

PISCES (Feb. 19-March 20) It's really hard at you not getting all of the appreciation and acknowledgment and rewards you deserve. In there even a small possibility that you might be harboring some resentment to this good thing. Could you be overvaluing what you really influence people to renege the full benefits they might otherwise confer upon you? According to my analysis of the astrological signs the coming weeks will be an excellent time for you to work on correcting this problem. Go everything you can to make a worthy for people to offer you their love and gifts.

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Curses, Foiled Again

At least five people in Arizona face charges for operating an illegal horse track, where up to 100 people would pay \$30 to attend the three-hour, 200-year event. Illegal betting was rampant, according to Mark Benovich, director of the Arizona Gaming Department. The track at Potosi operated in full view of Interstate 30, had its own website, distributed posters advertising weekend races and posted videos on YouTube. Gaming agents made the track after learning about it from nearby residents who complained because of the noise, dust and traffic. (OTVW-TV and Associated Press)

Authorities arrested Richard Blower Smith, 35, who they said stuffed \$53 worth of meat down his pants and darted from a supermarket in Oakland Park, Fla. While driving off, he stopped to remove his license plate and threw it away. Sheriff's investigators recovered it and used it to identify Smith at their stop. (South Florida Sun-Sentinel)

Limp Olympics

The company that was awarded a \$442 bid contract to provide security for the London Olympic Games admitted, mere weeks before the event, that it couldn't provide the required number of guards it agreed to, requiring the government to deploy some 3500 British troops to make up the difference. G4S, billed as the world's biggest security firm, agreed to cover the cost of the deployment, putting its loss at up to \$76 million. (The New York Times) (Associated Press)

Olympic organizers banned all food retailers at 40 venues from serving fish to spectators because of "sponsorship obligations with McDonald's." The lone exception, the editor stated, is if the fries are served with fish, as in fish and chips. In addition, in deference to Olympic sponsor Visa, all ATMs that accept credit cards were ordered closed, and all food and souvenir concessions were told to accept only Visa cards. (Toronto Star)

Timeless Beauty

A hundred women, ages 74 to 92, competed in the first "Miss Holocaust Survivor" beauty pageant in Haifa, Israel. Winner Hava Hershkovitz, 79, called the victory "her revenge, showing how despite the horrors her family went through, her beauty and personality

have endured," pageant organizer Shoshana Shogat told, pointing out, "People don't have to see the Holocaust survivors mainly as a group of Holocaust-bound victims." Hershkovitz was a family member of a survivor, and all contestants wore awarded Holocaust-themed buttons. (Reuters)

Afterlife Episodes

The owner of the Baltimore Funeral Home in Esley, S.C., is adding a Starbucks Coffee shop. Chris Robinson, who owns the fourth-generation funeral home and crematory, said the store will be open to the public as well as customers but promised it won't be a distraction from services. "You work on the front, and it's off to the side," he said. "It's not like it's right up front." (Baltimore's WBTV-TV)

The weeks it took Joseph Abbey, located near Arlington, La., was the right to sell its handmade wooden caskets after a federal judge ruled that a Louisiana law giving funeral directors exclusive rights to sell caskets was unconstitutional. "It would be like saying you have to become a podiatrist in order to sell shoes," said attorney Jeff Kovner, who represents the weeks. "It just doesn't make sense." (AARP Bulletin)

What, "Bangkok" Not Suggestive Enough?

After Ikea opened its fifth largest store in Bangkok, the Swedish furniture chain learned that several of its products' names had sexual connotations when transliterated into Thailand's roman alphabet. The outdoor metal chair faced bans to protect product names, in some cases changing a novel name or a comment to prevent unfortunate misinterpretations. "Ikea was actually in a very fortunate position in the context of Thailand in the sense of because there's a translation issue since you have the ability to make some adjustments," Carlsena University marketing professor Robin Ritchie explained. "That's not the case when you're talking about using names that are in a new environment." Ritchie cited as an example an Ikea wood rack sold in Canada called Hattfeldt. (Toronto Star)

Chutzpah

When three women who worked for Kansas attorney Jeremiah Johnson filed a civil suit accusing him of placing oil-palm leaves under their desks to look up their skirts, Johnson responded, clearing the women didn't have the right to delete images they found in his phone. A federal judge dismissed his claim. (Kansas City's WKDZ-TV)

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